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Presents



MONDAY, APRIL 10, 2006

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Honoring Outstanding Achievements and Contributions of Individuals and Institutions that have Significantly Enriched the Music Community

2006 PHILADELPHIA CHAPTER HONOREES

KENNETH GAMBLE & LEON HUFF LARRY MAGID THE PHILADELPHIA ORCHESTRA SCOTT STORCH

Formerly known as the Heroes Awards, proceeds from this event and silent auction will support the Philadelphia Chapter's ongoing advocacy, education and professional development programs





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LADY AND THE TRAMP REQUIEN FOR A DREAM





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BILLBOARD LATIN MUSIC CONFERENCE & AWARDS April 24-27 The Ritz-Carlton . Miami Beach billboardevents.com

erd at the Latin Music Conference & Awards, the definitive and biggest gathering of Lati es worldwidel For more details and to

Tom Petty & the Heartbreakers celebrate their 30th year in rock'n'roll with ... mo rock'n'roll. A Billboard STARS report. See page 33. Bhoto: Some McCarby/Minde Roper Daltrey photo: Michael Berlian/

Wrelmage.com; TJ, photo: Christian La COVER: (clockwise from top right) Little Steven photo Dunille Rosa Cochran. Wireimage.com; Christina Aguillers photo: Premier photo: Francois Bonura

MARCH 25, 2006

KEN SCHLAGER up Editorial Operations Billboard Music Group



REASONS TO BE CHEERFUL

renewal. Is the music business on the verge of a rebirth, too? Well, not exactly, but there are plenty of signs to feel good about.

To begin with, overall U.S. album sales are down only 2.8% compared with 2005's numbers, the key word being "only." At this point last year, the industry had enjoyed a 1.1 million-unit opening week for 50 Cent's "The Massacre" and a 587,000unit start for The Game's "The Documentary"-the best January opening in Nielsen SoundScan history.

It would have been nice to have such heavy hitters step up to the plate in firstquarter 2006, but, lacking this power boost, the 2.8% slippage in album sales does not look quite so bad.

ture, we uncover more concrete reasons to be cheerful. In individual album genres. we see classical up a whopping 29.3%, Latin up 18.5% (on top of a 12.6% gain for 2005), gospel up 14.6% and country up 10.3%.

And kids' music? That's up 58% The biggest growth story is still being written by digital tracks sales, which are up 99.7%. And when we count 10 tracks as the equivalent of an album, we find that "albums" are up 2.1%.

That is a number that can make accountants happy, but, since it is not based on actual album downloads, it does not tell us anything about artist development.

For that good news we look to the top of The Billboard 200.

Blunt, who moves up seven positions to a new personal peak at No. 2 in his 23rd week on the chart. It is the kind of slow and steady build that creates career artists like Norah Iones and John Mayer.

We see "American Idol" grads Carrie Underwood still climbing the chart's top 10 after 17 weeks and Kelly Clarkson bulleted at No. 20 in week 67. Clarkson's "Breakaway" is at 4.93 million units and growing-without the help of a reissue with "bonus" tracks or a rhythmic remix.

And then there is Matisvahu, who debuts at No. 4 with "Youth" just one week after his earlier release. "Live at Stubb's." reached a new peak at No. 30.

Rebirth? No. Good news? Definitely. . . .

SCOTT HCKENZIE

EXECUTIVE EDITOR/ASSOCIATE PUBLISHER

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CHART HAVAGERS. Bob Allow Phonocole Restricted Kells Coulfield (Fop Catalog Soundsaces, Emphasism (A a Anthony Colombo (Marshman Rick) 14 Abril Rock Spotiage Recapt) CHART PRODUCTION MANAGER: Michael Cusson AESOCIATE CHART PRODUCTION MANAGER: Alex Viteralis

Business Must Open Up To Open-Format Music

Sometimes things seem so easy and obvious that it feels odd to say them out loud. I feel, however, that the obvious may have escaped us as an industry in the world of digital distribution.

Do we really think we will create a viable market based on digital rights management and noninteroperable files that limit consumers' abilities to transfer and listen to music however they want? Are we serious when we think that customers are satisfied with a subscription service that, once one guits, all of their music vanishes and, while they are subscribers, their songs will not play on an iPod? Or, equally as bad, a store that sells à la carte files only playable on one brand of portable player? Imagine if you had to own a Sony CD player to play a Sony-manufactured CD! Not gonna happen. Has anyone else had a talk with a college kid?

Consider all the resources being wasted on this futile feeling that we have to have complete control over the music allowed to the public. Imagine these resources going toward developing and promoting talent. Think of all the great artists you have heard who need us to get them above the radar. I would rather be putting money behind them than into the pockets of tech companies and lawyers looking to perpetuate this insanity and leech off our business We have never had complete control

of our music-we give it up every day when we sell open-format CDs-and any method we invent to seize control will

vented by someone in short order. Our challenge is not to stop anyone from taking a song without permission, but to encourage the vast majority of people to pay for songs.

I am suggesting that we move to an open format-MP3 seems the logical choice. Yes, there will be those who simply do not buy the music, but rather rely on their friends and certain peer-to-peer networks for free music, but they are doing this now anywayl

Most kids would opt in to an openformat service that, for a reasonable amount, would give them legitimate access to songs, including hit songs, that could play on an iPod, a Rio, a phone, wherever they wanted

In this fashion, digital retailers would compete on their ability to be retailers and not tech companies. Interesting and cool promotions would return, and kids would choose what stores to visit based on factors other than compatibility with their portable players. Most importantly, they would not flee to PZP, which is where the open files are now. In other words, we would help create a legitimate marketnlace and cut into the billions of files that are shared with zero remuneration.

Do we not see how our very paranoid nature is empowering tech companies to dictate marketplace terms to us? At MIDEM this year, I heard EMI Group chairman Eric Nicoli speak about listening to the consumer. He is on the money. but will EMI actually put its music out in the environment that consumers want?

In the end, it is the majors that have to make this shift. A few digital stores, like eMusic, are shooting for this, but they cannot license major content



The result: As we continue to pour more and more money into protecting our shrinking world and making tech companies rich, we are losing any type of real connection with the consumers,

We are aggressive at Cherry Lane. We have cut percentage-based mechanical licenses for open-format subscription services that allow labels to get creative with pricing.

We need more publishers and labels to get onboard and give this a shot. If we nicked up even 20% of the frustrated consumers who turn to P2P for compatibility and availability, we will all be very, very happy. Who's in?

Richard Stumpf is VP of creative services and marketing at Cherry Lane Music in AGONO RELATION SHEEL SHEET SHEET AND ADDRESS AND ADDRE

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Management Mess

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SSSPIVERA FERRO TO CO.HOST BILLBOARD GALA Regional Mexican compressort conflic

Rivera and renowned Spanish TV personality Candela Ferro will co-host the 2006 Billboard Latin Music Awards The awards, produced and broadcast by

Telemundo, will take place at 7 p.m. EST April 27 at the Seminole Hard Rock Hotel and Casino in Hollywood, Fla. The gala will cap off the 17th annual Latin Music Conference which starts April 24 at the Ritz-Carlton in Miaml Beach. >>>ARBITRON

HIDGDADES SERVICE Arbitron is moving

forward with its Portable People Meter radio ratings service and will begin rolling out PPM ratings to the top SO markets

beginning this July in Houston The rollout calls for the top 10 markets by fall 2008 and the rest of the ton 50 by 2010-2011. The pager-sized DDM would replace the

current diary-based service, which has been used as the currency to huy and call radio since 1965

>>> DEDODT: NO OVER IROD Given the choice

between highdefinition radio and the IPod at the same price, more than 50% preferred HD according to a poll by

Mercury Padio Desearch The survey was conducted January-February with a sample of 1,000 respondents. Overall

53% gave the thumbs up to HD, 37% chose the IPod and 10% answered "don't know." The poll included men and women aged 12-54 of various ethnicities

>>>THE KILLERS HIT BACK

The Killers are fighting



E-40 exposes Bay Area hip-hop subculture



Limited Licensing Wireless carriers lack indie artists like Lil Jon

hris Brown's tour gets HOB Xbox support

MARCH 25, 2006 LEGAL BY SUSAN BUTLER

Class-Action Suit Eyes Major-Label Pricing

A group of consumers is suing the major record. companies for allegedly hampering the growth of online music and fixing prices to protect the high-profit CD market. The class-action lawsuit was filed in San Francisco within days after the U.S. Department of Justice confirmed its antitrust investigation into music-download practices ear-

But the high-profile San Diego law firm Lerach Coughlin Stoia Geller Rudman & Robbins representing the consumers may not have evidence of wrongdoing yet. The suit primarily focuses on past activities already vetted by the DOJ. Instead, the firm may simply be positioning itself to lead the pack of potential litigators if evidence of wrongdoing turns up in the DOI investigation and the one confirmed in December by the New York State Attorney General.

"If there are a billion downloads and an antitrust violation is found-say there's a 10-cent cost saving-with treble damages [tripling that amount permitted under the Sherman [Antitrust] Act, they're in hog heaven," says Makan Delrahim, head of Brownstein Hyatt & Farber's antitrust department in Washington, D.C., and a former DOJ

antitrust attorney. "That law firm has done enough work with securities violations to know how to play the game." That "game" involves the firm watching for a

DOJ announcement of an investigation and then promptly filing a class-action lawsuit. The first firm through the court door has lead-counsel status, Delrahim says. Usually the court appoints that firm as the primary counsel to handle all class-action suits later filed by others in connection with the same allegations, if the investigation reveals a violation. and the suit is then settled or reaches judgment, the lead counsel usually collects most of

the hefty legal fees. John Stoia Ir., however, says his firm—the sole lead councal in the Enron investors' class-action suit-began investigating online music and CD price fixcontinued on >>p6

LABELS BY MELINDA NEWMAN

Geffen Shuffle: Fair In. Schur Gets New Label Shot

LOS ANGELES-The new face of Geffen Records is taking shape. Former co-presidents Jordan Schur and Polly Anthony are moving on to their next ventures within parent company Universal Music Group. And A&M president Ron Fair has unofficially assumed the additional title of Geffen president. Fair, whose added role has yet to be an-

nounced, met with Geffen staffers March 13 and is running the label, according to inside sources. A UMG spokesman declined to comment; Fair did not respond to request for comin a return to his rock roots, Schur, who was

Geffen's president for six years, has formed

Suretone Records, a joint venture with UMG's interscope Records. The initial length of the multimillion-dollar deal is three-and-a-half years-the time remaining on Schur's Geffen contract-with an additional one-year option, according to sources.

Anthony, who was Geffen co-president since 2004, is renegotiating her deal to move to an

overarching position at Interscope, according to label sources. Anthony declined to comment. The move returns Schur to his label-ownership days when he ran the now-dormant Filp Records, home of Limp Bizkit, Cold and Staind. "What linterscope continued on >>p6

THE CURE will be one of the first acts on the new

ROBERT 5MITH'S band

back after their forme manager sued the hand last month for \$16 millio The band members filed motions to knock the sulf

out of court and netitioned the California Labor Commissioner to void their contract, asking for return of all commissions, Band members Brandon Flowers, Ronnie Vannucci

Jr. Dave Keuning and Mark Stoermer claim that Braden Merrick tried to book employment for them without a talent agent's license. The petition says he later abandoned them at a critical luncture in the band's career and began "double dealing" by secretly working for their

A&R rep at the band's label, Island Def Jam >>>'STAR' OFFERS DOWN! OADS USA Network has tapped PassAlong Networks to

power a digital-download service for its "American Idol"-like country music TV series "Nashville Star." The service, which went live after the show's Merch 14 premiere and is

accessible from the program's official site, will feature live recordings of all contestants and select quest-star performances throughout the season. Tracks cost 99 cents each but are discounted 10% If bought through the show's "Passing-and-Points" program,

> >>>POCK HALL'S '06 CLASS INDUCTED Black Sabbath, Blondie

Miles Davis, Lynyrd 5kynyrd, the Sex Pistols and A&M Records cofounders Herb Alpert and Jerry Moss were inducted March 13 into the Rock and Roll Hall of Fame during a ceremony at New York's Waldorf-Astoria.

Highlights from the event

will be broadcast March 21

>>>ASCAP DEVENUE UP \$50 MILLION ASCAP reported Increased revenue for 2005 totaling more than \$749 million, an increase of \$50 million from the prior year. The 6% increase resulted in

royalty payments to members topping \$645 million. In 2005, cable TV continued on >>p8

UpFront

impermissible coordination

among the record labels as to

the terms on which they would

individually license their music

Stoia says his firm plans to dig

into those activities again, and

that perhaps the DOI did not get

the full story. "We believe that

... ultimately our investigation

will show that the [major labels]

were not completely truthful and

accurate in what they were

telling the Department of lus-

tice." Stoia's firm also plans to

target CD-pricing activities oc-

curring after the labels settled

litigation in 2003 over mini-

mum-advertised-price policies.

vestigation, it is possible the

focus has shifted to different is-

sues. Industry lawyers say that

major labels insist on a most-

favored-nations clause (see

Legal Matters, page 12) in

contracts with online music

providers, and that these

clauses may be written in a way

that triggers an antitrust viola-

tion. Other lawyers wonder if

the targets are the online music

services-some of which set a

ceiling for wholesale music

prices while generating music-

driven revenue from other

sources like MP3 players and

"This [Bush administration]

lustice Department would not

just authorize a fishing expedi-

tion," Delrahim says. "If they're

looking at something, this could

banking on that. If any violation

is revealed, the group of U.S.

consumers who purchased on-

line music or CDs of major-label

recordings will be waiting for

refunds from the labels.

Class-action lawvers may be

advertisements

he serious '

As for the current DOI in-

to third-party services."

ing six to nine weeks before the

DOI announcement after some one from "the industry" approached it. He declined to identify which industry-digital media or music

Still, the class action's allegations suggest that the firm may be waiting for fresh evidence. Much of the suit relates to the major labels' activities following the launch of Napster in the late 1990s.

The consumers claim that the labels refused to license music to Naneter eved to chut down that service, which provided a viable online distribution method: and formed joint ventures-Music Net and pressplay-as "frustrating and ineffectual services to head off viable online music competitors from forming and gaining popularity . . . *

In December 2003, the DOI closed what it called a "eubstantial* two-year antitrust investigation into the MusicNet and pressplay joint ventures after finding no evidence that they harmed competition or consumers of digital music.

"The development of the digital music marketplace . . . belies any concerns that the record labels used their joint ventures to stifle the development of the Internet music marketplace and to protect their present positions in the promotion and distribution of prerecorded music in physical form," assistant attornev general R. Hewitt Pate said

at the time The class-action suit also alleges that the labels refused to grant "meaningful" licenses to

any online service that the maiors did not own at the time. The DOI said in 2003, "The [antitrust] division found no

Geffen A&M chairman] Jimmy

GEFFEN from >>p5

on the Suretone Imprint, but

lovine and I discussed was Filp remain signed to Geffen. sold 33 million records through Schur also takes with him three new acts he signed to Gef-Interscope worldwide, so that was quite an engine," Schur fen: the Pink Spiders, Headway says. "Right now, the engine is and Fastern Conference Chamon the urban side with [Empions. He expects to release inem's] Shady Records and [Dr. eight albums by year's end. Dre's 1 Aftermath and G-Unit. in addition. Schur plans to The idea was to get the engine sign up to four acts per year back to rock... to build a comand will place them through

pany that can sell rock records Interscope or Geffen. Suretone will be housed at Suratone will get some star-studded help to a fast start. A number of acts, including the Cure, Weezer,

Interscope's Santa Monica. Calif., headquarters and will primarily rely on the interscope and Geffen staffs to work its projects. However, it will have separate A&R and new-media staffers and its own GM and publicist.

HASIDIC REGGAE BY BILL WERDE

Matisyahu's Misstep?

Hasidic Reggae Star Says Longtime Management Is Toast

Emerging Hasidic reggae star Matisyahu may sing about his beliefs. But he seems to have experienced a recent crisis of faith-in JDub, his management company

JDub was informed by Matisyahu via a brief phone call on March 1 that its management services were no longer needed. Meanwhile



Youth." the singer's first studio release for e major jabal (JDub/Or Music/Epic), debuts on The Billboard 200 this week et No. 4, sailing nearly 120,000 copies. Matisyahu has also been represented by new management, in the form of former Capitol Records president Gary Gerch since early March

What Matisyahu has left bahind is e potential local mass. Asson Birman and Jacob Harris are partners in running JDub, a not-for-profit record label, events and management team that strives to promote Jewish music. The pair say

Matisyahu has three years remaining on a fouryear management contract and that they ere looking for radrass

"Wa in no way are out to harm Matisyahu," Bisman says, "But we can't just sit and take this. We have a contract and a longstanding ralationship, if he didn't have a gold record and two singles already on MTV, we might understand if

he wanted to look for new management." Matisyahu's lawyer, Valerie Marcus, and Gersh declined to comment, but sources close to the rapper say there are two sides to the story. One course easy the ranner had lost "thousands" from

Miller and Bisman claim to have no idea what such claims might be about, end say they have played a substantial role in developing Matisyahu's unlikely career as a pop star.

Matisyahu-then Matthew Miller-met Bisman about five years ago. Bisman says that he helped to convince the singer that pursuing a reggae career was not at odds with his faith.

Risman cites several other examples of delivering as a manager convincing Matisyahu to play clubs and not synagogues; getting talk show host Jimmy Kimmel to let Matisyahu perform. and not just appear on a 2005 TV slot that resuited in an unintended, but highly successful viral marketing campaign; and negotiating with Or Music to ellow Matisyahu to make his first album a live recording. The result, "Live at

Stubb's," has sold more than SOO,000 conless "We've always had a strategic vision to make this a long-term career and not a novelty act," Dieman caus

Sources close to both JDub and Matisyahu say that JDub is looking for a settlement. JDub's attorney, Greg Clarick from the firm Manatt. Phelps and Phillips, bristled at the suggestion his client's actions justified Matisyahu's move. "Vague ideas of mismanagement and unsubstantiated allegations of loss of money doesn't stand up for anything," Clarick says. "What's clear-cut here is that Matisyahu hed a written, signed management agreement with JDub ... He's turned his back on those obligations and breached the contract with no basis, no proper notice and no possible lawful justification." ****

R&B/Hip-Hop Writer Joins BIG

CRO5LEY

Hillary Crosley is bringing her experience as a print, radio and TV reporter to Billboard Crosley joins the magazina in New York as

R&B/hip-hop writer. She will cover the hip-hop business for Billboard and Billboard Radio Mon-Itor and the daily Web sites of both publications, Her Billboard reporting will include a new biweekly column to debut in the coming weeks

Crosley reports jointly to Paul Heine, executive editor of Billboard Radio Monitor, and Ken Schlager, executive editor-group editorial operations for Billboard Informati Group. Crosley also will work closely with Billboard's senior R&B editor Gall Mitchell in developing her coverage.

Crosley comes to Billboard from lifestyle publication Trace magazine, where she served as associate editor. In eddition, she is e reporter for BBC 1XTRA, researching, writing and reading three news reports per week for the London-based radio service. She will continue

> her BBC reports as a Billboard staffer. Prior to joining Trace, Crosley was a hin-hop writer for MTV News and served as assistant to the editor-in-

chief at The Source. Her freelance work has appeared in XXL, King, Complex, the New York Post and other publications.

> Crosley has a bachelor's degree from the University of California at Davis, where she majored in English and African-American studies.

Rooney, New Found Glory

and a new band. Angels and

on a massive scale."



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revenue grew more than 20% to \$126 million, newmodia rouppus increased SO% to \$8.1 million and International revenu increased 4.3% to nearly \$215 million

>>>ORCHARD. NETTWEEK DADTNED Digital distributor the Orchard has added

Canadian label/ management company Nottwork Music Group to its client roster. Under the agreement the Orchard will distribute and market music from Nottwerk's recordedmusic division through

online retallers and mobile operators worldwide, Nettwerk meanwhile, will serve as the Orchard's regional partner for the Canadian market, sourcing artists and labels for the company's oppoing digital-distribution activities

>>>LOLLAPALOOZA LINEUPSET The Red Hot Chill

Peppers, Kanye West and Wilco lead the linaup for this summer's Lollapalooza, which will be held Aug. 4-6 in Chicago's Grant Park The avant will also

feature Common Manu Chao, Queens of the Stone Age, the Shins. Death Cab for Cutie Matisvahu, Ween and Jack White's new band the Raconteurs. Loilanalooza co-founder Perry Farrall revealed

>>>TICKETMASTER EMUSIC DRIVE ERFERIF DEAL Ticketmaster and eMusic have teamed up to offer a free digital album

download to fans who purchase concert tickets online for the upcoming Road Rage 2006 tour, which pairs the Cars and Blondia Customers who how tickets for the too

via either whiclassic com or ticketmaster com will receive a promotional code via e-mail. They can redeem it at digital music retailer eMusic for a fraa album featuring both bands

Compiled by Chris M Walsh. Reporting by Katy Bachman, Mike Boyle, Antony Bruno, Susan Butler, Jonathan Cohen and Ray Waddell

UpFront

Rock Tours Roll On

While successful festivals like Coachella and Bonnaroo diversify their lineups to maintain relevance, the two longest-running touring fests-Ozzfest and Vans Warped tour-have survived and thrived by keeping their focus parrow.

Ozzfest and Warped are in their 11th and 12th editions, respectively, and while some of the names have changed in their recently announced lineups, the musical styles remain largely the same. For Ozzfest, that is the hardest of rock: for Warped, it is variations of punk.

"You stay within your niche, but you have to explore and understand how a marketplace changes," Warped founder Kevin Lyman explains. "I have to pay attention now to all the little suhgenres of punk rock, like emo, screamo, post-hardcore and ska. You have to make sure you have everything covered."

Jane Holman, touring VP for Ozzfest producer Live Nation, adds, "Any marketing person will tell you the first thing you need to do is understand who you're selling to. At Ozzfest, we've been very careful with that, and we know exactly who we're selling to and what they want."

For Ozzfest, that means hard and current, "We actually send out a questionnaire to the ozzfest.com database, and we ask them who they want to see," Holman says, "We definitely take that into consideration."

The main stage lineup for Ozzfest 2006 will boast founder/namesake Ozzy Osbourne, along with System of a Down, Disturbed, Hatebreed and Lacuna Coil. The second stage features Black Label Society, Atreyu and others

Holman says it is hard to satisfy everyone. "We always get people saying, 'Why don't you have Goatwhore?" "she says. "You know what? If Goatwhore ever gets 20,000-40,000 votes on ozzfest.com, you'd see 'em on the next Ozzfest,"

Ozzfest 2006, booked by MVO, will begin July 1 in San Francisco and will play 20 cities. Since it debuted in 1996. Ozzfest has grossed \$186.2 million and drawn 4.7 million headbangers to 287 shows, according to Billboard Boxscore.

While its numbers are not in the Ozzfest stratosphere because of its value-priced ticket, on many levels the Vans Warned tour, which will start June 15 in Columbia, Md., is a much more massive undertaking than Ozzfest,

Between the 150 acts that will play main and secondary stages, as well as a battle of the bands.

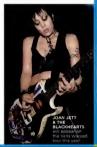
some 600 acts will play Warped during the summer. That is a testament to the depth of the scene and Warped's commitment to showcasing it.

Among the 64 acts confirmed to date are AFI, Against Me. Anti Flag. Bouncing Souls. Buzzcocks, Every Time I Die, Helmet, Joan Jett & the Blackhearts, Less Than Jake, Motion City Soundtrack, NOFX, Rise Against, Saves the Day and

Juggling schedules on Warned is "definitely labor-intensive and very confusing for someone such as myself who is borderline senile as it is, trying to keep track of all the grids and graphs of who's on what stages, where, doing that schedule each morning," Lyman admits.

Warped will play 49 dates this year, the most ever for the tour. "It's hard to stop this machine when it's going down the road," Lyman says. "There will be over 800 people on the road with Warped this summer.*

Last year Warped sold more than 702,000 ickets and grossed \$17.5 million from a \$25 ticket According to Rillboard Roysopre since 1997 Warped has grossed \$65.5 million and sold 2.7 million tickets to 230 shows. "Not bad for punk rock," Lyman says.



LATIN BY LEILA COBO

Young Latinos A Missed Target

Sacond-gaparation Latino taans and young adults are tough to categorize. They may speak English or Spanish, and identify themselves as American Latin or any thing in between

But according to a recent study commissioned by Latin network mun2, they have one commonality: They are not being reached by marketing massages. The study shows that 79% of young Latino Amaricans cannot identify a brand or company that is accurately targeting them. "Me2: Understanding the

Young Latino in America" sur-

panias targeting this markat are striving for an exploding demographic. According to cansus data, Hispanics comprise 20% of kids under the age of 16. And the vast majority of Latinos under 25 were born and raised in the United States.

The number of media outlats, including radio with its bilingual rhythmic stations, targeting young Latinos is increasing rapidly But there is still a disconnect between marketers and the demographic. Rich isaacson of Fuerta a

bilingual entertainment marketing firm, says this is because Latin media companies have a

Marketers are missing an exploding demographic, a recent study says.

umand 1 800 14- to Td-unar-old second-generation Latinospeople born in the United States to at least one foreign. born parent-in seven major Latin markets.

"We felt that in order to produca contant for a specific audience we needed to understand who that audience is, how they think and how they act, especially in a young Hispanic market that hasn't been looked at carefully," mun2 GM Alex Pels says The natwork has already

begun to act on the findings Latinos raised in the United States consume more madia in English than in Spanish, so mun2 programming is in English or Spanish with English subtities Mun2 and other media com-

hard time convincing advertisers that they need to target the young. Latin niche.

"When I have meetings with genaral-market advartisers they say. 'You're talking about these new generation Latinos, but If they listen to Hot 97 [New York radio station WQHT1 and watch 'The OC,' I'm already tar-

geting them," " isaacson says. Tony Hernández, president of Latino Broadcasting Co., a penducas/distributor of Conish radio programs, including "FI Ton 20 Latin Urban Countdown With Frankie Needles." agrees with Isaacson.

"The bast analogy I can give is the African-American market," he says. "Programs that tarnat African-Amaricans specifically continue to

LABELS BY BRIAN GARRITY

MORE STRIPES FOR SONY'S IENNER Sony Music Lahel Group U.S. group's labels and divisions and pany's senior management ecutive chairman slot. It also rep-

head Don lenner is adding the title of chairman to his role as CEO. The promotion is one of the first key staffing moves from newly installed Sony BMG Music Entertainment chief executive Rolf Schmidt-Holtz.

The bump in title is expected to have little impact on Sony's operations. Last December, lenner engineered a restructuring of the named Michele Anthony his successor as Sony Music Lahel Group U.S president. Jenner still oversees all ac-

tivities of the labels and divisions within the Sony Music Label Group, including Columbia Records Group, Epic Records, Sony Music Nashville and Sony Urban Music. He also works closely with the com-

team to develop and implement strategic initiatives for Legacy Recordings, RED Distribution and Sony Wonder lenner's promotion is steeped

in symbolic value to the deeply divided joint venture. The move aims to further stabilize the comparty's upper-management ranks in the wake of former CEO Andrew Lack's move to the nonexresents a vote of confidence in lenner in the shift to a Rertels. mann-topped Sony BMG. During his 18 years with

Sony Music, [lenner] has played a central role in the success of countless numbers of artists and projects," Schmidt-Holtz said in

As head of Sony Music Label Group U.S., Jenner has created

of a number of shared-services initiatives, including Sony Urban Music, and a group-level A&R and artist development team that includes Michael Caplan, David Massey, Keith Naftaly, Jay Landers and Steve Lillywhite. He also revitalized the company's Nashville labels, which introduced groundhreaking artists

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A&R ALERT: BAY AREA HIP-HOP BOOM

Rap Subculture Hyphy Emerges Behind Lil Jon-Backed E-40 Single

ay Area rapper E-40 has a hit on his hands with the Lil Jon-produced "Tell Me When to Go," but the veteran artist is not the only one standing to benefit from its success The song is being positioned as a catalyst to launch

the hyphy movement, a hip-hop subculture that has developed in the Bay Area for the last several years. The scene is getting its first major exposure through E-40's hit song and striking black-and-white video. Hyphy is defined more by the style and habits of its fans than

its music, though hyphy tunes do have a discernible sound. The movement's participants wear stunna shades, sunglasses that are distinguishable for their large frames. They perform a spastic dance and participate in sideshows, street driving showcases that include ghostriding (in which a car inches along as the driver walks beside it) and exhibitions of doughnuts, among other stunts "It's really the culture of the kids," says Stressmatic of the Fed-

eration, who released the song "Hyphy" in 2004 on Virgin Records. As for the music, hyphy is generally distinguished by its uptempo beats, heavy bass, an emphasis on synthesizer sounds and the rapping and lyrical swagger typical of Bay Area artists. Other rappers in the hyphy movement include Keak Da Sneak, who guests on the E-40 single, and Messy Marv.

The Federation's 2004 release "The Album" failed to garner much interest and sold 26,000 copies, according to Nielsen Sound-Scan, even though the "Hyphy" song featured, ironically, E-40. "It's just us narrating what's going on in the streets in the Bay Area," Stressmatic continues, "If there was a Bay Area movie, the Federation, the Keak Da Sneaks, the Messy Marvs and the E-40s are the soundtrack to what's going on in the streets." The breakout "Tell Me When to Go," a bass-heavy, but mini-

mal track propelled by a few bizarre synthesizer sounds, was the only song from a Bay Area rap artist in the top 15 on KPWR (Power 106) and KKBT (100.3 the Beat) Los Angeles the week of March 7.

os Angeles the week of Marcn /.
"I'm kicking in the door," E-40 says. "I'm "I'm kicking in making it easier for everybody else in the

Bay to come on in."

The rapper's "My Ghetto Report Card," which includes "Tell Me When to Go," was

released March 14. It is his first album on Lil Jon's BME Records, which is releasing the album in conjunction with Reprise Records. E-40 has released nine studio albums since the early '90s with Jive Records, selling more than 3.3 million copies. His progression into hyphy is a natural one, as he regularly records with and influences independent Bay Area rappers, and is known as a consistent innovator of rap slang.

Hyphy scene leaders recognize that Lil Jon's involvement has helped the music get a legitimate shot at breaking through.

"His relationships with different people at MTV and all the other things is making it easier for 40 to do his thing," says producer Rick Rock, who produced the Federation's entire album, as well as five songs on E-40's new set. "The hyphy movement is the movement, with or without Lil Ion. But with him putting his stamp on it, motherfuckers are like, 'OK. That's Lil Jon's new shit. He's hot, Let's listen to what he's doing." And for the first time in several years, Bay Area

fans seem to be excited about their own music. At Rasputin Music, a seven-store record chain in the Bay Area, at least seven of the top 10 rap titles have been from the region's rappers recently.

"That's never happened before, and I've been working here six years," says Saced Crumpler. urban buyer for Rasputin Music. "It's definitely a sense of pride and [people] wanting to rep their home. We're tired of seeing artists from other areas benefit and people not play the music that we're making. It's an attitude that's leaked everywhereinto the streets, the retail, the radio to the clubs."

The hyphy movement has also given the Bay Area scene something it had been lacking for the last several years: a specific sound to rally around.

*Everybody was doing their own thing, * Stressmatic says. *Now everybody's kind of coming together. We're going to make it real hie this time."

And unlike earlier incarnations of the hyphy scene, E-40 is getting a major push that includes a key component to resonating with fans: a video, "It's all about 40's video," Crum-

the door." -E-40

pler says, "We can do the music, but if there's no visual and if you're not on a label to take advantage of what's going on, then your

music and vision ain't gonna get out there." Other major labels are sniffing around. "I'm pursuing artists in the movement," says Wendy Goldstein, executive VP of urban A&R for Capitol

Records; she signed the Roots, when neo-soul was emerging, and met with Keak Da Sneak in February. "The talent in the [hyphy] scene runs deep," she says. "It's kind of like the beginning of crunk . . . Any time you have a lifestyle

associated with something, it's going to sell records. It's bigger than just the music. It's the way these kids live. It's the terminology, their style, their dancing, everything." The Federation, for one, has already been enjoying the doors E-40 has opened for the hyphy movement. The group's *18

Dummy" song, produced by Rock and labeled by Stressmatic as 'hyphy on steroids," has already been played on influential WQHT (Hot 97) New York, even though it has not been serviced to radio. Rock is shopping a deal for the group and says at least six different labels have approached him. "It's amazing to me that all these labels are calling me for my

groups, not for beats," says Rock, who has also produced for Jay-Z and Fabolous, among others. Rock started developing the hyphy sound about four years ago.

"I saw a weakness in the rap game," he says. "The youngsters were going dumb (what hyphy people say when they are acting hyphyl, but to other people's music, to Lil Jon. The Bay was really lacking. The radio wasn't playing our shit. I saw the culture, how the kids were ghostriding the whips, going dumb and get-

ting hyphy. They needed a soundtrack for the movement." E-40 feels that for hyphy to catch on nationally and to sustain itself-something more than a six-month flash in the pan-it has to keep evolving. That is a formula he has applied to his own major-label career, which spans nearly 15 years.

"You've got to mix it up," E-40 says. "I make gumbo, man. That's how you stay current. You can't be late like FEMA. You've got to be up."



The Album" (Virgin) With Rick Rock supplying blockrocking beats, Stressmatic, Goldy and Doonie Baby gave the movement a major poost with "Hyphy featuring E-40, and

The Street Novells (Sick Wid' It/30/30 Records)

E-40 and Stressmatic of the Federation join Turf Talk for the wickedly infectlous. Rick Rock-produced standout "It's Ah Slumper."

KEAK DA SNEAK "That's My Word" (Rah Records/All in Da Doe)

Anchored by Bay Area hits "Super Hyphle" and "Hyphie," this collection from the Oakland. Calif., rapper delivers a saucy look into the hyphy movement.

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UpFront

RASS BY GAIL MITCHELL

Gamble's Goal: Rebrand Philly As R&B Home

Legendary music man Kenny Gamble's latest production might be his most embitious yet: repositioning Philadelphia as a national center for R&B.

A cornerstone in Gamble's Philadelphia Entertainment Initiative Strategy is already in place. The Rhythm & Blues Foundation has moved its headquerters to the City of Brotherly Love and is relaunching its signature event-the Pioneer Awards.

The event, last held in 2003. should have no trouble making headlines. Billboard has learned that Motown founder Berry Gordy will receive the foundation's lifetime achievement award et the resurrected ceremony to be held June 29 at

Philadelphia's Perk Hyatt Hotel. In eddition to the alliance with the R&B Foundation, Gamble's vision includes a D&B ball of fame and museum and a per-

formance venu

During the last several years, Gemble-a board member of the foundation-has focused on revitalizing Philadelphia's South Street area. Those efforts incharle low-income housing built under the auspices of his Universal Cos. He has decided to expand that vision

"Mr. Gamble wanted to broaden his community revitalization to include entertainment " says Datricia Wilson-Aden, Universal VP of entertainment, arts and culture. "Having grown up here, he's committed to continuing to contribute to its economy. Philadelphia isn't New York or Los Angeles but it has a unique place in the music industry."

In 1971 with partner Leon Huff. Gamble co-founded seminal R&B label Philadelphia International home to such locally bred artists as Teddy Pendergrass, McFadden & Whitehead and Dee Dee Sharp. The city's R&B legacy also Includes Patti I aBelle the Stylistics. Sister Sledge and Chubby Checker as well as such contemporary figures as JIII Scott and producer Scott Storch.

The alliance with the R&B Foundation, formerly based in Washington, D.C., and New York, is a key component in

1988, the foundation is dedicated to preserving R&B's heritage, providing financial assistance to the genre's pioneer artists and producing educational outreach programs. Among the foundation's emergency essistance grant programs ere the Doc Pomus Eund which aids sonowriters sidemen end producers, end

the Universal/Motown Group Fund, which helps R&B artists who were once affiliated with Universal/Motown or its ecquired labels. Individual and group honorees receive Ploneer Award honorariums



ceremony, the foundation will also honor the late Otis Redding with its Legacy Award. Individual and group honorees will Include Checker, Barbara Mason, Bettye LaVette, Maze featuring Frankle Beverly and the DelFonics. Thom Bell will receive the songwriter/sideman/entrepreneur award.

Hampered in recent years by money woes stemming from reduced contributions by record companies and individuals, the foundation is committed to regaining its financial footing. initial support in that endeavor is coming from the City of Philadelphie and the Commonwealth of Dennsylvanie

"We got waylald a bit by consolidation and other changes in the industry," fountion executive director Kayte Connelly says "But now we're like a bear coming back from hibernation, ready to roar."

Installed last September, Connelly hes more than 20 years' experience in nonprofit arts management.

Legal Matters SUSAN BUTLER sbutler@billboard.com

The FYI On MFN Clauses

ith a veil of secrecy covering investigations into online music practices by the U.S. Department of Justice and the New York State Attorney General, much speculation among legal experts has

revolved around most-favorednations clauses as a likely target of the probes. No one knows the specific

direction of the investigations or who may be the target. The DOI simply stated, "The antitrust division is looking at the possibility of anticompetitive practices in the music downoad industry."

While MFN clauses may be under the microscope, other experts wonder if some companies that own online servicesespecially those that drive hardware or advertising revenue by selling downloads-are anticompetitive by effectively setting a ceiling on music's wholesale price.

Whatever the focus, MFN clauses have come under scrutiny in the past

In October 2004, the European Union's competition ommissioner dropped an investigation of six U.S. motion picture companies over MFN clauses. They required pay-TV broadcasters to offer the same terms to multiple film suppliers. The studios agreed to remove the clauses

MFN clauses are tailored from international treaties. Often nations will agree to certain terms only if they are assured that they will be treated no less favorably than the nation treated most favorably under the treaty. In commercial transactions, MFN clauses typically address compensation or prices in one of two ways.

When a company/buyer wants to ensure that it will always get the lowest wholesale price from a seller, it may want the seller to promise not to sell to anyone else at a lower price unless the company/buyer can get that lower price as well. This can be anticompetitive

if the seller has MFN clauses with a large number of buyers one price reduction triggers a wide-scale price reduction. "That's a powerful disincentive to reduce prices," says David Boies chairman of Boies Schiller & Flexner and special trial counsel in 1998-2000 for the DOI's antitrust suit against Microsoft.

More typical in the entertainment industry is a provision designed for the seller/licensor

such as a record label, to sell or

e 'plus factor' cause an DAVID BOI

license products at a specified price or royalty rate. That rate is conditioned on the promise that the price will increase to match any higher amount the buyer/ licensee may pay to the seller/ licensor's competitors for a substantially similar product.

MFN clauses have been used for decades and are not illegal says Makan Delrahim head of Brownstein, Hyatt & Farber's antitrust department in Washington, D.C., and the former No. 2 DOI antitrust lawyer. In fact, they can foster competition, especially in a nascent industry such as digital music distribution.

"They can encourage intellectual property holders to license it more freely, rather than holding onto it, when they don't know what the price point will be," Delrahim says. "[The clause] allows for more dissemination of intellectual property."

Antitrust laws can come into play when some activity, such as price fixing, restrains free trade. One type of illegal price fixing is setting minimum or maximum prices among competitors.

There must be proof of an agreement among two or more competitors to set prices or, if an



dissemination of intellectual

agreement cannot be shown proof that nothing other than an agreement could explain the pricing, Delrahim says.

Simply setting the same prices by following an industry leader is not unlawful as long as prices are set independently. But setting prices can become unlawful when combined with something else-a "plus factor," Boies says. A contractual provision that binds an industry together in some way-such as an MFN clause—could be that plus factor, he adds. Another factor could come

into play when a seller with an MFN clause wants to know if the buyer is complying with that clause, even though competitors' contract terms and sales information are confidential. It is the "wanting to know" how com-

petitors price their products or "wanting to verify" equal rates that could trigger an antitrust violation Boies says

One legal expert described to

Billboard a way to verify compliance with an MFN clause.

The provision could require that one or both parties retain an independent auditor. The hover such as an online music provider, would promise to provide copies of its sales statements to the auditor, who would then review the way royalties were calculated for all the companies to determine consistency, without looking at actual sales figures. The auditor could then confirm that everyone was being

paid the same way "As long as it's truly independent-the sharing only goes to an independent reviewer like laccounting firm! KPMG that simply audits that the company has paid the right royalty and doesn't convey to the other company what the prices are-I don't think it triggers an antitrust vi-

olation," Boies says. But even this verification process may indirectly provide pricing information. An unanswered question is whether this knowledge or contractual requirement restrains free trade

Aside from MFN clauses. communication among companies regarding prices could also lead to antitrust violations, Boies says.

"Usually price fixing as an antitrust violation comes from middle- and lower-level people lin companies) who are just trying to stabilize things, get their jobs done and protect their behinds," Boies says. "CEOs may not even be aware of it."

Delrahim says the DOI investigation could take a few months to a few years. It may and with civil claims, criminal charges or a decision that there is not a problem

In December 2003, the DOJ closed its two-year investigation of pressplay and MusicNet, which were then joint ventures formed by the major labels. The department said it "uncovered no evidence" that they "harmed competition or consumers of digital music."



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Indies Want In On Wireless Deals

Wireless music is becoming big business, whether it is sales of ringtones, screensavers ringback tones or full-song

downloads-and independent labels want a seat at the table. To date, the going has been slow. To bulk up music offerings for master ringtones and full-track downloads, wireless carriers have a limited number of people trying to license as much music as possible via the fewest number

Initially, that meant capturing 80% of the music market through four deals with the major labels. But the problem is that carriers want to follow a similar strategy to acquire independent music.

of deals.

Verizon launched its VCast Music service in January with 500,000 tracks from the major labels and independent distributor the Orchard. At the South by Southwest music festival, Verizon announced it is expanding that strategy with distributors CD Baby, the Digital Rights Agency and Independent Online Distribu-

Sprint, meanwhile, launched its music store with 350,000 tracks, none from independent labels. However, the carrier is reportedly close to signing a deal with the Orchard

Ringtones are another matter Wireless carriers have largely cut out wireless aggregators like Moderati and 9 Squared from the masterringtone business, opting to deal with labels directly. But the carriers do not deal directly with indies. Next month, Verizon is ex-

pected to announce another deal with the Orchard to add master ringtones and ringback tones from its catalog of participating independent artists. But larger independent la-

bels, including Wind-up Records and TVT Records, do not distribute through third parties like the Orchard. They want to negotiate direct deals with the carriers for master ringtones and fullsong downloads.

"My market share is closer to one of the smaller majors," Wind-up Records COO/executive VP of husiness and legal affairs James Cooperman says. *My preference would be to do a direct deal, but right now that's not an option.

By limiting licensing of independent music to distributors, wireless carriers are missing out on a few of today's hottest acts, such as TVT artist Lil Ion and the bestselling soundtrack to the Johnny Cash biopic *Walk the Line" (Wind-up).

"It's the same as with iTunes when it first started up -majors first and indies second." IODA president Kevin Arnold says, "It's a matter of the carriers not understanding the market all that well. You can't just make four deals and get 70%-80% of the indie market like you can of the overall market by just signing the four majors.

Carriers say they simply do not have the resources to negotiate with every independent label out there regardless of market share or catalog.

"The bigger you are right now, the more traction you're going to have . . . for now," a spokesman for one wireless onerator says. "From a business

sources perspective it takes well more than 20% of our time to do deals with all of these indie labels. There's a bang-foryour-buck issue here." But there is a bigger battle perspective, 20% of brewing, Eventually, carriers will ne-

> gotiate directly with independent labels and the dialogues will begin. But there remains a discrep-

ancy between the cut that major labels receive for master ringtone and full-song download sales and what indie labels are offered.

The few indie labels that have had calls returned are offered downwards of 25% of the cut from a master-ringtone sale, when they would prefer closer to 50%, in line with what major labels get. Inde-

all music may be independent pendent labels primarily sell music but from a human remaster ringtones through the aforementioned marginalized aggregators, who get a lower rate, which leaves even less to split.

"There's a disparity between what they give the maiors for ringtones and what they give aggregators," says one independent label source who asked not to be identified. "So, if you're forced to go through a third party and that rate is not competitive. you suffer."

Independent label trade group the American Assn. of Independent Music succeeded last August in convincing MSN Music and the iTunes Music Store to raise the wholesale download rate for independent artists from around 60 cents to 70 cents. Expect a similar struggle on the wireless front



Master ringtones and full-song downloads from such hot artists as LIL JON are hard to come by since wireless carriers do not work directly with the larger independent labels.

BITS & BRIFFS

EREEDOMI AND

Musicfreedom.com is a new "artist-contrie" online mucle community designed to allow emerging end established artists to promote their music. The site's epproach echoes thet of myspace.com, allowing bands to create pages where they cen post, market nd sell their music. Users can also post comments end monitor the number of sales / downloads each treck receives. The company takes 50% of every sale and does not cherge e membership fee. Created by a group of music industry insiders, Music Ereadom will also host live showreses of the more popular acts on the service, es well as offer a "street team" community of music fans to help promote new music and help out et events.

ZINGY'S GOT BIGGIE Hobile media publisher and aggregator Zingy has won an exclusive worldwide licensing deal with the estate of the

late hip-hop artist the Not rious B.I.G. to develop, publich and distribute mobile content featuring the influential rapper. The deal is expected to include volceto wallpaper images, videos end even a series of original mobile games sterring the rapper, eka Biggie Smalls. Much of the content, including photos of Biggle in concert and as a small child, is aveilable vie Zingy's Web site and through earrier pertners

YOU'VE GOT A FRIEND Friendster, e sociel network-

ing site predeting myspace .com, has joined with the pandore.com music recommendation service to let users build online radio stations and share playlists with friends. Erlandster members can use the Pendora service to build custom plevilsts based on their favorite music, along with recommendations by the service's analysts, and post the final result as a "station" on the site.

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12 35 DON'T CHA 18 74 HALLOWEEN

20 26 4 HONKY TONK BACONKACONK

KEYSDAN'S SOLUTION Sure, Apple Computer's AirPort Express streems Tunes music through your home entertains system, but you need to walk over to the comput every time to stop, pause or

ilp a song. Keyspan hopes to remedy this with its TuneView emote. The remote control acts as an extension to either an iPod or a computer running iTunes so music cen be managed without direct contact. Users can view all their iTunes or iPod music via Users can view all their iTunes or IPOd music via the remote's color LCD screen. It communicates with either device via two-way RF technology. Alone, the Tuneview Remote retails for \$100, but it also requires e USB adapter for computers (\$40) or a special docking cradle for iPods (\$80). —Antony Bruno

14 | MARCH 25, 2006





Playbill Casts Itself As A Label With Sony BMG

With the June 6 release of Broadway star Brian Stokes Mitchell's solo debut album, "Just in Time," a potential new star arrives on the Great White Way: Playbill Records.

The Playbill name and iconic yellow-and-black logo are recognized the world over. Playbill magazine's monthly circulation tops out at about 4 million. Though the bulk of Playbill's business is in New York—it is circulated free at all Broadway and major off. Broadway theatem—the publication serves nearly 100 enues in 23 cities.

In other words, Playbill plays to a huge audience.
The 122-year-old, family-owned publication hopes to build on its
brand with its new label. Playbill Records is a profit-sharing partnership between Playbill and Sony BMG—specifically its Legacy
Recordings and Mastercayski impediate.

Playbill Records will shine the footlights on new releases (artist albums and new Broadway cast recordings) and archival Broad-

way recordings from Sony BMG's rich vaults.

Two series will be created under the Playbill brand: Editors'
Choice (multi-artist compilations) and the Editors' Core Col-

Choice (multi-artist compilations) and the Editors' Core Collection (full-length reissues).

Playbill publisher/president Philip Birsh acknowledges that he's

been toying with the idea of a label for several years. Right now, it's the perfect environment for a small company like ours, "he says. With access to niche markets, and by keeping costs low and quality high, Birsh believes a label like Playbill can be successful.

The Broadway material in the Sony BMG vaults spans the past 60 years and includes 171 original productions. Collectively, the musicals represent nearly 450 Tony Awards (including 35 for best

musical), 27 Grammy Awards and four Pulitzer Prizes.

In addition to Mitchell's solo album, Playbill Records will issue two multi-artist compilations and 20-30 catalog titles this year.



Along the way, Sony BMG hopes to tap into new audiences across different entertainment fields. "It's a difficult task to reach new audiences with niche product," Legacy Recordings executive VP Jeff Jones says. "But titles like 'A Chorus Line' and 'West Side Story' transcent witherces."

Birsh agrees, but adds, "We'd like to crawl before we walk. We hope there will be natural extensions beyond Broadway."

Sony BMG will promote and market Playbill releases via traditional and nontraditional avenues (including blogs, ringtones and sync licenses) and also plans to exploit Playbill's multiple marketing platforms.

The publisher's other ventures are the Playbill Club (with 550,000 registered members), playbill.com (with 2.3 million page views per week) and the classical Web site playbillarts.com, which claims 100,000 hits ner week.

In the summer, it will launch a 24/7 Internet radio station, Playbill Radio. Podcasts will follow.

For now, the focus is on the new release from Mitchell. The 2000 Tony Award winner has starred on Broadway in "Kiss Me, Kate." Awan of La Mancha, "Ragitime," "Kiss of the Spider Woman." and other productions. He also has appeared in TV series and movies, including "Tapper John, M.D.," "Fastier," "Crossing Jordan" and

"Roots: The Next Generation."

"What better way to launch the label than with Stokes," Birsh adds. "He's the leading man on Broadway."

The respect goes both ways. "Playbill is synonymous with Broadway," asys Mitchell, who produced his album, a mix of mu; sical theater and standards. "Sur Haybill is so much more than a Broadway, because they're all over the U.S. And with the Internet, they're all over the world.



DJ KID CAPRI

JACK JOHNSON (AUS/NZ)

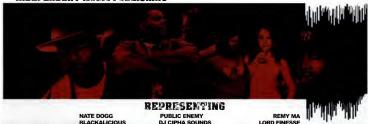
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Lumberjack Mordam's Future: More Labels, More Digital

Mordam Music Group has fully integrated Mordam Records into its distribution operation, the company has done a bit of reshuffling. The midsized distributor which handles such labels as Sympathy for the Record Industry and Asian Man Records, has named Tim Hinsley, former VP of acquisi-

tion, as president. Hinsley will take over for Andy Leitner, who is staying with LMMG to head the Toledo, Ohio-based company's new-media initiatives. Owner Dirk Hemsath will continue to oversee the distributor, but says he brought on Hinsley to allow him to step back and put a greater focus on his rock label, Doghouse Records, which he recently relocated to New York.

tions and development for

Koch Entertainment Distribu-

"I also wanted someone who had more experience than I do to come in." Hemsath says. Hinsley spent four years at

ow that Lumberjack Koch and previously worked distributor," Hinsley says. "We with the defunct Valley Media/DNA. Hinsley sees the rock-oriented LMMG growing by adding labels and improving its digital/mobile offerings, which now account for close to 15% of the distributor's revenue.

This is a chance to rethink the model of an independent

don't have 60 sales reps in the field. That's an antiquated setup. The setup now is to take care of the chains and do a great job digitally."

Lumberiack acquired Mordam a little over one year ago (Billboard, Feb. 12, 2005) Hemsath says LMMG decided

mento, Calif.-based warehouse, which will now handle the company's shipping operations. LMMG uses WEA to fulfill larger accounts such as Best Buy, and Doghouse Records is involved in an upstream agreement with

Warner Music Group. Hemsath says Doghouse and Atlantic recently signed Wash-

ington, D.C.-based band Army of Me, and Doghouse and Warner Bros. will together release the next album from the Honorary Title

We're kind of like the little kid brother they're making sure doesn't get messed around too much," Hemsath says of the relationship his companies have with WMG.

TAKING AIM: The Alliance of Independent Media Stores recently launched a new price and positioning program. Dubbed Full Tilt Boogie, the marketing initiative acts as an add on to the listening post program.

Full Tilt Boogie features artist posters, postcards and other branding materials, each customized with the logo of one of AIMS' 31 stores. It adds a level of professionalism to AIMS' displays and gives retailers another portion of their store to offer for sale, AIMS leader Eric Levin says.

"It's unique and it's incredibly localized." Levin says. "This is as specifically store-tostore as I've ever seen. When a store sends a postcard of its logo featuring an artist to a customer, that's interesting, grassroots stuff,"

According to the company's

There are 30 slots available for an AIMS listening post, but considerably less for Full Tilt Boogie. Labels win the opportunity to purchase a \$1,600 listening post slot only after being voted in by AIMS stores. Then, the stores will vote an artist into the customizable-branding program, which itself costs \$1 400 making the total cost to a label \$3,000.

Levin says Full Tilt Boogie. which launched in January, is a success. "We've gotten more interested artists than we can use," he says.

FTC : New York-based Narnack Records has switched from Caroline Distribution to Allegro/NAIL Distribution in Portland, Ore. Narnack has issued albums from the Fall. Lee "Scratch" Perry, Guitar Wolf and the Coachwhips, among others . . . Chicago's Alligator Records will celebrate its 35 years in business with a two CD compilation due April 4. "35 x 35: 35 Songs 35 Years." The album is chronologically sequenced with one track from each artist's debut album for the blues-based label and will come with a 40-page booklet from Alligator founder Bruce Iglauer.



RETAIL BY LARS BRANDLE

HMV Up For Grabs?

the board unanimously be-

lieves that the revised proposal

from Permira continues to un-

dervalue the group," HMV said

Stock was down 7 pence to

188.25 pence (\$3.25) et the

close of trading that day, mar-

ginelly below the 192 pence

(\$3.32) price for HMV when

conditional trading began in

a source et HMV notes. "We

were approached by Permira,

and we think that there's e great

deal more value beyond 210

pence per share to be created

"We didn't start the process,"

May 2002

Britain's Music And Entertainment Market Leader Ponders Future After Rejecting Bids David Stoddart save For HMV Group, the British term prospects of the business

merket-leeding music and entertainment merchant, the early part of 2006 has been its most tumultuous period in recent bistony

Following e January confirmetion of an earnings collapse and the departure of CEO Alan Giles and some upper-shelf U.K. managers, HMV rebuffed two blds from venture capital firm Permira Advisers.

The company turned down a Feb. 7 Permira bld worth 190 pence (\$3.28) per share. That was described by Charles Stanley Securities retailer analvst Simon Proctor as "a bit of On March 13, HMV rejected e

revised bid of 210 pence (\$3.63) per share in cash, valuing the company at about 6842 million

"In light of the board's view of the medium end long-

Talks are now off between the two parties. "Obviously, HMV are keen to remain independent, based on the way they've refused to reenter discussions with Permira," Teather & Greenwood enalyst

by this business."

Some analysts suggest that e more suitable bid would be in the region of 220 pence-225 pence (\$3.80-\$3.89), in e separate research note however

Deutsche Bank analysts say the potential of e raised offer from Permira "is slim, in our view." At the same time it rejected Dermira's advances HMV said

it was moving forward with e new operational strategy for "revitalizing the business."

In early March, the company began e tiered-pricing trial for catalog, chart end DVD titles. Chart CDs are priced at £9.95 (\$17.22) and chart DVDs at £14.95 (\$25.87). There are three price points for catalog CDs and

DVDs. The trial has rolled out in five outlets and is expected to nunfortwo months after which the company's board will consider the system

"it shows they ere staying fo-

cused on the main issue-how to trade in a market against aggressive inroads from Internet retailers and the grocery sec-

"disappointing" figures published Jan. 12, the group gene ated operating profit of £2.8 miltor," says Mike McMahon, EMI lion (\$4.94 million) in the 26 ● 4 ● ● 生育体教育家主体工程生产的主体。

As U.K. music sales have dropped, market leader HMV has

watched its profits diminish.

U.K. & Ireland senior VP of commercial and digital media

"For e long period of time, HMV has been head and shoulders above the rest in Britain* Proctor says, "Because of that maybe they lost a bit of price competitiveness."

weeks ending Oct. 29, 2005. down from £15.77 million (\$27.82 million) in the corresponding period the previous year On a like-for-like basis group sales declined 6.1% comnared with the corresponding period in 2004. Figures for the 2004-2005 financial year showed flat growth. This follows overall industry retail trends: According to the British Phonogrephic Industry, consumer spending on recorded music in 2004 fell to £2.048 billion (\$3.57 billion), the lowest level since 2000. HMV accounted for 22.6% of album expenditure in 2004.

HMV is also further enhance ing its online music service. which it relaunched last September with £10 million (\$17.3 million) In financial backing. The site, which a spokesman admits remains small in terms of downloads sold, will begin home delivery in April Another priority has been the

search for a successor to the outgoing Giles, who exits in December after eight years in the role Nonevecutive chairman Carl Symon's search is "making good progress " the company says in e statement.

UpFront



TRANS WORLD MESSAGE: MARCH TOWARD GROWTH

Although Trans World posted disappointing earnings in its justcompleted fiscal year and physical music sales continue to decline, that will not stop the company's march toward growth.

So said Trans World chairman/ CEO Bob Higgins at the company's annual vendor dinner held March 14 at the Rainbow Room in New York.

If its bid to buy the assets of Musicland is accepted, Trans World will reach about \$1.6 billion in sales in its current fiscal year and nearly \$2 billion in 2007.

10 2007. Weak fourth-quarter results pushed Trans World into the red for the year ended Jan. 28, with the company showing a net loss of \$1.4 million, or 4 cents per diluted thare, on sales of \$1.24 billilion (billboard.biz, March 9). That compares with the \$41.8 million in net income, or \$1.15 per diluted thare, the company generated in its prior fiscal year when sales totaled \$1.34 billion.

At the dinner, Higgins blamed the loss on the chain's failure to execute properly and weak product offerings from suppliers.

Despite the loss, Trans World has offered to pay \$104 million for nearly 400 Musicland stores. If no other bidder emerges by March 17 (beyond press time), the Albany, N.Y.-based compay will move to close on the deal. Musicland filed for bankruptcy protection lan, 12

Every industry goes through the occasional downturn, and when that happens strong players can take advantage of opportunities. This is what the planned Musicland acquisition shows. Higgins said.

Trans World runs almost 800 stores and if the Musicland deal goes through, it will have 800 mall stores and 350 freestanding outlets.

Higgins said music was the weakest category for the chain, with sales down 9% for the year. In contrast, video, also showing a sales slowdown, still showed growth even if the category was up only 1% for the year.

The sales of Trans World's top 50 CDs, which represent 16% of its music sales, were down 35%

for the fourth quarter. For the year, the top 10 was down 8%.

"One strong release can turn the tide for the entire industry." Higgins said, illustrating his point with some quick math: remove the sales of Usher's topselling "Confessions" from Tans World's 2004 totals, and Mariah Carey's No. 1 "The Emancipation of Mimil' from 2005, and the latter year was actually stronger.

by a percentage point. In video, the company's top 50 DVDs were down 19% in the fourth quarter, but overall, the format was still up 4% during that time period.

That is thanks to certain studios in the movie industry unlike the music industry responding to the weaker release schedule last year with strong catalog promotions during the fourth quarter.

Speaking later that evening, Jim Litwak, who recently rejoined the chain as president after a five-year absence, said that 2006 "will be a year of transition for Trans World."

While the chain will continue to support music, Litwak said, "we need to lay the foundation for a broader and more balanced offering of product." Categories, such as movies, games, electronics and accessories, will be

expanded in the chain's stores.

Trans World wants to be known as a company that is open to innovation, embraces technology and is willing to test new product and vendors, he said.

Litwak acknowledged that, in the past, the company might have been too operations-oriented. "We will be dedicated to developing a selling culture that is customer-

focused, "he said.
Through the rollout of its
third-generation listening and
viewing stations (LV5), Trans
World will have an in-store digital solution by the end of its current year, Litwak said.

Higgins also emphasized the need to strengthen the sampling offered in its stores. He pointed out that thanks to record labels, the chain's LV5 has samples from 98% of the top 25,000 selling albums. "But we still need support from other product suppliers," such as movies and videogames, he said.

In the coming year, Trans World plans to shift its marketing efforts from a primary focus on print advertising to dramatically increase its emphasis on TV, with such channels as Fuse, GAC and BET, Litwak said. The company will also experiment

with more radio advertising. In closing, Higgins said, the company plans to reach almost \$2 billion in sales in 2007, and that "we want to be a \$3 billion company quite quickly."



THE ENVELOPE, PLEASE: At the dinner, Trans World presented vendor awards. EMI

sented vendor awards. ÉMI Music Marketing was named music vendor of the year, while Island Def Jam won the majorlabe! award. The staff at Universal Music & Video Distribution dedicated to Trans World won the major-label sales team award.

in the independent sector, RED won vendor of the year for the third time in a row, while Victory won the indie label and Navarre picked up the sales team award.

In video, Paramount's Gina Buchalter was named salesperson of the year. HBO Entertainment won the video vendor prize and 20th Century Fox won the studio award.

Sony Computer Entertainment was named videogame vendor of the year, while Kalen won the boutique vendor award and SanDisk won in the electronics and accessories category.

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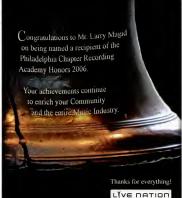
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UpFront

TOURING BY JILL KIPNIS

HOB, Xbox Boost Teen Star

R&B Up-And-Comer Chris Brown Snags Big Backers For First Headlining Tour

LOS ANGELES-R&B singer Chris Brown may still be a newcomer, but he had no problem attracting such major backers as House of

Blues and Microsoft's Xbox 360 for his first headlining tour. The trek, which begins March 24 at the Showbox in Seattle runs through April 27 at the Coca Cola Roxy Theatre in Atlanta. will hit about 20 major markets for all-ages shows. Most stops will

be HOB clubs with general admission tickets under \$25. HOR Entertainment senior manager of tour development and sponsorship Randy Fibiger says the company became Brown's national promoter because "we are firm believers that Chris will be a star. He reminds you of Usher. Usher has turned into a megastar, and Chris could do the same.

The 16-year-old Brown's self-titled debut album (Jive/Zomba) peaked at No. 2 on The Billboard 200 and has sold 1.1 million units

since its Nov. 29 release, according to Nielsen SoundScan Brown's first single, "Run It!," spent five weeks at No. 1 on The Billboard Hot 100. Follow-up single "Yo (Excuse Me Miss)" has reached

No Zonthat chart HOB became involved when Brown's booking agent, Dennis Ashley at Creative Artists Agency, called the company about book-

ing shows at its venues Although Ashley was also contacting other promoters at the same time, he brought HOB in for a larger role because he "felt

that HOB could best facilitate our goal to make Chris' first big tour full of intimate atmospheres that appeal to his core demographic of teenagers and young, college-age kids. We also ended up working with AEG, Live Nation and Independent promoters on some dates of the tour."

Most dates are already sold out, with the March 29 stop at Anaheim, Calif.'s HOB, March 30 at Los Angeles' HOB and April 14 at New York's Nokia Theatre Times Square selling the fastest, ac-

Dale Aiston, marketing director for Baltimore's 2,036-seat Murphy Fine Arts Center, expects the April 15 show to be "very, very popular. We're courting a new audience for this show and are actually having an earlier start time for a Saturday performance.

They're usually at 8 o'clock, but this one is at 6. We wanted to be sensitive that this audience will be adolescent."

Jim Cannella, HOB Entertainment's national director of corpo-

rate partnerships, says that Xbox is on retainer to do one-off sponsorship deals with HOB tours.

"These sorts of deals can literally sign themselves when it makes sense," Cannella notes. "Chris is a gamer, and so many of his fans

are Xbox users." Bill Nielsen, director of Xbox's U.S. subsidiary, says that sponsoring tours, which the company does up to five times per year,

is a way to build the Xbox brand and engage with fans in an interactive way. "We'll do a lot of radio promotion and will give away

games on the radio but we won't do a lot of on-site activation," Nielsen says. "We used to carry games rund to our tours, but we discovered that didn't work because people are there just in time to see a concert. We'll have signage at the rent, but we're focusing on ways to bring the fans and the talent together."

At one stop on the tour, for example, Brown will participate in an Xbox promotion called "Game With Fame"

-fans will play a videogame against Though details are still coming together, Cannella hopes the "Game With Fame" event can be held at the

April 5 stop at HOB in New Orleans so that a charitable benefit for Hurricane Katrina efforts can be included Other HOB tour promotional plans

Brown's demographic also attracted Xbox 360 to be the tour's will include meet-and-greets in select



Widespread Panic Hits The Silver Screen

Widespread Panic's agent/comanager Buck Williams has wrangled a Regal Cinemas simulcast of the band's May 9 show at Atlanta's Fox Theatre. Director Blake Morrison will shoot the concert, which fans can view live for \$15 at 150 Regal. United Artists and Edwards screens coast to coast.

The Fox show to be preceded by a May 8 performance to work out technical issues, is a one-off for the band. The cinema deal is geared to set up the Widespread/ Sanctuary Records June 13 release of the new Panic album "Earth to America." which is also the title of the simulcast The album's production wrapped in January at Compass Point in Nassau, with veteran

producer Terry Manning twisting the knobs. As president of Nashville-

based Progressive Global Agency, Williams hopes the Regal deal will help the album make a bigger splash. "To me, the most attractive thing about doing this is the promotional value we get," he says. "People who don't know or see Widespread Panic will not only be exposed to them in the lobbies at Regal Cinemas with posters but also in the coming attractions at all these theaters."

A live Widespread/Sanctuary DVD will follow, and the tour begins June 21 in Kansas City. "We're still determining how many dates and where we're going," Williams says. "I've got four different routings we're going to consider. We do know we'll top the Grateful Dead's total sellouts record at Red Rocks [near Denver] this summer."

NEW GARDEN: After considering whether to renovate or rebuild, it appears Madison Square Garden owner Cablevi-

sion Systems has decided to move the celebrated New York arena from its current location to a new site across Eighth Avenue as part of the James A. Farley Post Office project.

A source close to the situation tells On The Road that the new Garden is targeted to be completed by 2011, at a cost said to be in the \$800 million range. Given the tendency for massive venue plans to go over budget. this could be the world's first \$1 billion arena project. Since 1879, the Garden has

had four incarnations, moving to its current site atop Penn Station in 1968. The new arena deal would include the demolition of

the current Garden arena. Cablevision had been considering renovation plans that would have cost about \$350 million (Billboard, Dec. 17, 2005). The Garden is the top-gro arena in the world. It banked

a total gross of \$75.2 million and hosted nearly 60 concerts in 2005.

Relocating the arena nearby raises some intriguing possibilities for a grand statement to celebrate the current Garden's final date and the new Garden's gala opening. Theoretically, an act \$ could close the old Garden one night and open the new Garden 2 the next. Some legends may not be touring at that point, but you have to figure the Rolling Stones

will still be on the road.



В	oxso	CORE conce	ert Gross	Oceanign 2006, VNU Business Media. Inc. All rights reserved Bosecons should be submilled to be Alen Nativide. Phone 65 5 1910 from 86 50 50 cm.
	GROSS/ THERE I PRICE(S)	ARTIST(S)	Attendance County	For research and prioring, can Bob Allen, FOR HORE BOXSCORES GO TO: Promoter BRIBOARD.BIZ
1	\$6,966,821 (21,96,050 pesos) \$81,40/\$24,42	U2, FRANZ FERDINAND River Plate Stadium, Suenos Alres, March 1-2	150,424 two sellouts	The Next Adventure, DG Entertainment SRL
2	\$1,573,953	BON JOVI		
3	\$1,194,185	More Grand Garden, Las Vegas, March 18 AEROSMITH, LENNY KR	senout	Concerts West/AEG Live
3	\$125/\$55	Arrowness Pond, Assners, Cells, Feb. 24	12,784	Live Nation
5	\$1,129,173 \$80.50/\$36	COLDPLAY, FIONA APP HCI Corner, Washington, O.C., Harch 2	16,111 selout	Live Nation
5	\$1,124,277	BON JOVI Grendate Arena, Grendate, Ariz., Harch 9	14,885	Concerts West/AEG Live
5	\$1,038,928	COLDPLAY, FIONA APP		Live Kation
2		American Arrines Center, Dalias Feb. 25 BON JOVI	14,729 15663	
Ľ		Stapies Caster, Los Angeles, March S KANYE WEST, KEYSHIA	13,753 selost	Concerts West/AEG Live
3	\$953,696 (£800,000) \$59.61	Point Theatre, Dublin, Feb. 24-25	16,000 two sellouts	Aiken Promotions
5	\$949,108 \$86,50/\$68/	BON JOVI KeyArena, Seattle, March 6	12,649	Concerts West/AEG Live
19	\$902,168	COLDPLAY, FIONA APP	LE	
H	NAME OF TAXABLE PARTY.	Toyota Center, Houston, Feb. 25 BON JOVI	14,344 14,544	Live Nation
11	\$863,768 \$79.50/\$49.50	Rose Gerden, Portland, Ore., March S	13,240 selout	Concerts West/AEG Live
12	\$774,125 \$65/\$45	COLDPLAY, FIONA APP Ford Center, Oxistoma City, Feb. 27	13,818 16/04	Live Nation
13	\$747,892 \$1,000/\$10	PLACIDO DOMINGO & O New Orleans Arena, New Orleans, March 4	6.036	New Orleans Opera Assn.
19	\$633,725	JUAN GABRIEL		
⊩	\$609,915	Toyota Center, Houston, Feb. 26 QUEEN + PAUL RODGE	10,203 12,125 RS	Live Nation
19	\$129/\$89/ \$69/\$39	Nessau Coliseum, Uniondale, H.Y., Harch 12	7,697 0,500	Hetropolitan Talent Presents
19	\$\$11,440 \$150/\$60	JUAN GABRIEL Douge Arene, Hicesgo, Texas, Harch 1	5,824	Live Nation
12	\$449,628 \$4250/\$3050	NICKELBACK, CHEVEL Glencale Arena, Glencale, Ariz, March 3	ILESS	The Massina Group & Concerts West/AEG Live, Pastlane Concerts
19	\$410,445	NICKELBACK, CHEVEL	LE TRAPT	
Н	100	Century for Century, Bossier City, La, March 8 AVENTURA	IO,908 sellout	The Massina Group & Concerts West/AEG Live, Fastiane Concerts
19	\$376,145 \$94/\$80/\$61	Theatre at Madison Square Garden, New York, March 10	5,399 select	Cornacho Emertainment
26	\$363,449	PHIL LESH & FRIENDS Tower Treetre, Upper Darby, Pa Feb. 24-26	8,843 9 l56 three shows two sellouts	Live Metion
21	\$336,227	MOTLEY CRUE Sovereign Centur, Reading, Pa., Feb. 18	5.672	Live Metion
22	\$336,053	MÖTLEY CRÜE		Giffett Entertainment Group, House of Blues
26	Canadian) \$50.76	NINE INCH NAILS, MOV	6,620 nsco	
26	\$335,280	Nemper Arena, Kansas Gity, Po. Feb. 18 IL DIVO. HAYLEY WEST	9,232	Live Nation, Mammoth
24	\$335,085 \$65/\$50/\$40	Gibson Amphitheatre, Universal City, Colf., Feb. 25	5,921 selout	House of Blues Concerts, Live Nation
26	\$334,695 \$8950/\$5950/	SANTANA, PETE ESCO Gibson Amphibheatre, Universal City, Calif., Harch 2	VEDO 5,683	House of Blues Concerts
26	\$328,210	BRAD PAISLEY, ANGEL	A PETERSON 5,278	
H	\$326,744 \$1050	Diodge Arena, redaigo, Sexas, Herch S NICKELBACK, CHEVEL	LE TRAPT	Live Nation
27	Market Street	United South Arens, Lubbook, Texas, Harch 6 QUEEN + PAUL RODGE	8,979 selout	The Messina Group & Concerts West/AEG Live, Festilane Concerts
26	\$321,13\$ \$202,507\$37.50	Veterons Memorial Arens, Jacksonville, Fla., March S	1,769 5000	Pantasma Productions
26	\$306,775 \$80/\$45	JUANES New Jersey Performing Arts Center, Newark, N.J., Harch 1-2	4,691	AEG Uw
30	\$306,356	RASCAL FLATTS, BLAN	E SHELTON	
H	THE REAL PROPERTY.	NIU Convocation Center, DeKalls, III., Feb. 17 JUANES	6,792 select	· Live Nation
31	\$303,957	Laredo Entertainment Center, Laredo, Texas, Feb. 19	\$.592 8.003	Cive Nation
32	\$300,70S \$75/\$3950	MÖTLEY CRÜE 1st Mariner Arena, Baltimore, Feb. 15	5,135 10.50	Live Nation
33	\$300,006	MARTINA MCBRIDE		

Tom Petty will be there. . . will You?



INTRODUCING SHAUNA BURNS





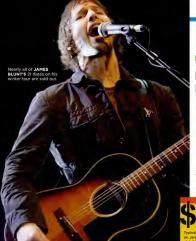
She draws you in, embraces you, and makes you feel as if you are appet of the journey of which her songs create.

Emma, Fanbolt.com

Every Thought is a gorgeous album and I shout-out with praise in recommending it. I truly look forward to following Shauna Burns's career:

Lynda Dale MacLean, The Gelebrity Cafe

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TOURING BY JILL KIPNIS

BLUNT BUILDS UP DEMAND FOR WINTER TOUR

LOS ANGELES-Dates for James Blunt's winter North American tour were booked back in December, well before his single "You're Beautiful" and his debut album, "Back to Bedlam" (Custard/Atlantic), flew up the charts. With sellouts virtually across the board

for the 21-date trek that started March 13 at the 9:30 Club in Washington, D.C., the artist is expected to stage a larger-scale U.S. tour

"When these first dates were booked, we met the demand at the time," says Frank Riley, Blunt's booking agent at High Road Touring. "When we went on sale this year, most dates sold out in minutes." Blunt will also perform April 30 at the Coachella Festival in Indio, Calif. In the March 11 issue.

Blunt's "You're Beauti-

ful" reached No. 1 on

The Billboard Hot 100

and "Back to Bedlam"

reached No. 5 on The

Billboard 200. The al-

bum has sold 850,000

units in the United States, according to Nielsen SoundScan, and is expected to have a notable sales increase in the coming weeks due to Blunt's March 8 appearance on "The Oprah Winfrey Show."

Though the U.K. native has already been playing arena dates internationally and his album has topped Billboard's European Top 100 albums chart for nine nonconsecutive weeks, Riley says the strategy to build Blunt's American touring audience by starting with a smaller club/theater tour at a reasonable price (in this case, typically \$25) would not have changed if he had booked it more recently.

"The road is littered with people who failed in the U.S. and were successful overseas."

Riley notes that a one-off show that Blunt did Feb. 7 at House of Blues in Los Angeles that drew many industry tastemakers may have helped increase awareness for the artist in America leading up to his winter tour.

Some venues also point to an early Novem ber performance that Blunt did on the "Today" show as a prime reason why they booked the

GLOBAL BY AYMERIC PICHEVIN

Victoires Wins Put Spotlight On France's Developing Acts

PARIS-The 21st edition of the French record industry's annual awards ceremony Les Victoires de la Musique confirmed that the wave of local talent that broke ahead of last year's event shows no

With three awards, Capitol-signed singer/songwriter Raphaël was the big winner at the March 4 ceremony in the Zenith concert hall here, topping all three categories in which he was nominated. His EMI stable-mate Camille (Virgin) gave the company further reasons to be pleased with its talent development. She collected two awards

Other fresh talent taking awards included 20-year-old French pop vocalist Amel Bent (live Epic/Sony BMG) and 24-year-old singer/songwriter Emilie Simon (Barclay/Universal). Bent was named best breakthrough artist; Simon took the best soundtrack award with "March of the Penguins" (Barclay/Universal)

Independent label Tot ou Tard's president Vincent Frerebeau is president of the event's organizer L'Association des Victoires de la Musique. He declares himself "very satisfied" with the 2006 show, which, he says, "showed the dynamism and renewal of our market." The majority of the 15 Victoires winners were decided by a 1,000-

strong industry academy; the best song and best breakthrough artist categories were decided by public votes. The show featured 27 live performances. According to ratings company Médiamétrie, the live broadcast on public channel France 2 attracted a record average of 4.2 million viewers, peaking at 7.6 million.

The 2005 show averaged 3.8 million and peaked at 6.5 million. "With most of the artists involved only having been performing for a few years, it's very satisfactory to see they can generate a strong audience-and the Victoires are generating colossal sales in-store,

EMI Europe chairman/CEO and EMI France president lean-François Cécillon echoes Frerebeau's theme of artistic rejuvenation. "French indies and major companies are once again willing to sign new artists and to work with them long term," he says. "That's a good sign for our business."

Raphaël's third album "Caravane" was named best pop album and its title track best song. He also picked up the best male artist award. The album has shipped 940,000 copies since its March 2005 release, according to EMI, which expects the Victoires wins to boost

sales further "It has been a long time since an artist sold a million copies of a studio album [in France]," Cécillon notes.

Insiders expect the biggest immediate post-Victoires sales winner to be Camille, who took the breakthrough album award with sophomore set "Le Fil" and the prize for best live performance by

Virgin says "Le Fil" has shipped 300,000 copies since its February 2005 release. "Our marketing strategy has been not to do 'marketing," Virgin local marketing director Françoise Serrault jokes. "Word-of-mouth and touring have built almost all of the sales." However, Camille is not without support at radio, as Bernard Chérèze, head of music and programming at national radio sta-

tion France Inter, confirms. "Camille has a real personality," he says. "This album is extraordinary, outside any formats or trends." At retail, Jean-Marc Peri, head of music at Paris-based chain Virgin Megastore, reports week-on-week sales increases for Camille

and Raphael of "up to 30%." That made Camille the chain's top seller in the week after the ceremony, with Raphaël in third place. "Other winners or nominees which attracted less media coverage-such as Amel Bent, Juliette, Camille Bazbaz or Anals-entered our top 30," Peri says. Chanson vocalist Juliette (Polydor) was named best female artist, while Columbia/Sony BMG artist Bazbaz and V2's up-

and-coming pop vocalist Anaïs were Victoires nominees. EMI is looking to extend Camille's and Raphaël's success overseas. Raphaël is preparing a Spanish-language album, which Cécillon says will appear in Spain around May, with

Latin America to follow. "It will include some of his French songs translated in Spanish plus some new ones," Cécillon says. Peri suggests that Raphaël's mix of French chanson and British pop-rock influences might work in other markets.

"Raphaël's obvious melodies could support English lyrics." Peri says EMI rolled out Camille's "Le Fil" in Europe after the

French release. It appeared in the United Kingdom in April 2005 and is currently available in 12 markets outside France, with a U.S. release scheduled for June.

Camille insists she is keen to reach overseas audiences. "Music is made to cross frontiers," she says. "And it's good for people to hear songs in another language than English."

"We are now really starting our international work on the album," Virgin international development product manager Thibaut Casanova says. "We're giving it a second life." ****

> EMI artists RAPHAEL and CAMILLE collectively won five awards

UpFront

artist prior to his chart and sales success. Blunt's album was released Oct. 4 in the United States

"Usually people call you and ask if you want to book a band, but every once in a while, there is someone you try to solicit," says Jimi Biron, venue director for Portland, Ore.'s 1.500-seat Crystal Ballroom, bost to Blunt's April 4 show "We first saw him on 'Today,' and I said, 'I've got to get him.' His show is the fastest sellout we've done probably ever."

Tom Hoch, president of Hennepin Theater Trust, overseer of Minneapolis' 2.650-seat State Theatre, says that calls have been pouring in from patrons wanting tickets to Blunt's March 27 stop there because of the artist's

"Oprah" appearance. I have a lot of people saying now that I

Hennepin Theater Trust, which also promoted the show, had to do very little to advertise Blunt's date. Hoch says. The show was promoted on State Theatre's Web site, which Hoch says gets 40,000 hits per month, and was part of an e-mail notification about up-

coming shows Following the U.S. dates, Blunt will tour Australasia, Japan and Europe through mid-July. He is planning to write his next album in late summer before coming back to the United States

Riley is already thinking ahead to Blunt's fall tour, which he says will be booked in 4,000to 6,000-capacity venues with possibly "a place or two that is larger than that."



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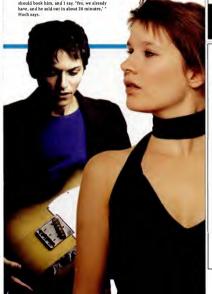
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UpFront

GLOBALNEWSLINE

>>>WIR SIND HELDEN TOPS ECHOES Rock quartet Wir Sind Helden won the national rock/pop group category et Germany's 15th ennuel Echo Awards. The

band's eibum "Von Hier en Blind" (Labels/EMI) elso garnered e best producer award for Patrick Majer.

EMi steblemates Coldplay and Robbie Williams respectively won the international rock/pop group end mele artist categories at the Merch 12 ceremony in Berlin. Madonna was named best female international rock/non-

ertist, Fellow Warner Music artist James Blunt was best Key domestic Echoes went to Island/Universal pop/rock ect Tokio Hotel (newcomer), Amadeo/Polydor pop vocalist Christina Stuermer (femele rock/pop artist) end SPV-signed Xavier Naidoo (male rock/pop ertist). Bob Geldof received e

special award for services to music and charitable work. Winners in the 23 categories are based on sales or industry panel votes. The 2006 ceremony, organized by the German Phonographic Academy, was shown nationally as e delayed telecast March 12 by broadcaster RTL. -Wolfgeng Spehr

>>>RECORD YEAR FOR MCPS-PRS IJ K authors rights society MCPS-DPS Alliance had its most

successful year yet in 200S. Unaudited figures issued March 8 show performance and mechanical royalties collected by the alliance reached

£524.7 million (\$919.6 million) in 2005, up nearly 10% fro 2004. The alliance redistributed £472 million (\$822.5 million)

The figures were presented at its annual conference at

London's Dominion Theatre. The Performing Right
Society collects on behalf of
40,000 composer,
rangewriter and music
\$920IV The Performing Right nublisher members Its elliance partner the Mechanical Copyright

Protection Society has

Amount of performance and by MCPS-PRS to 2005

16,000 members, Revenue rose ecross the rights spectrum. The steepest sector wa mechanical royalties, up 13% despite declining record sales Alliance managing director Steve Porter says that was due to the massive volume of CD "covermounts" offered for free by British newspapers. He claims 250 million CDs were bundled with U.K. publications in 2005. -Emmanuel Legrand

>>> DRONES TAKE FIRST-EVER AMP Melbourne-based "psycho-blues" band the Drones' second

elbum won the inaugurel BigPond Australian Music Prize. "Welt Long by the River end the Bodies of Your Enemies Will Float By" (In-Fidelity/Shock Records) won from a short list of eight albums. The award was preceremony in Sydney's Museum of Contemporary Art

There were more than 200 entries in the competition for the best Australien elbum of the past year, A 61-strong panel of retailers, medie end musicians chose the winner.

The Drones received a cash prize of \$25,000 Australian (\$18,500) donated by the Phonographic Performance Co. of Australia. The band, formed in 2000, released its debut

album "Here Come the Lies" (Spook) in 2002.

>>>MEW, TV-2 TOP DANISH AWARDS Alternative rock act Mew and veteran pop-rock band TV-2

collected four trophies apiece at the 18th annual Danish Music Awerds, held Merch 11 in Copenhagen.

Mew took the best domestic group award; leed singer Jonas Bjerre was named best male vocalist. The band's "Mew end the Glass Handed Kites" (Copenhagen Records/Sony BMG) was voted best elbum end best rock aibum.

TV-2's "Først Kærester Paa Maanen" (EMI) was named best pop album end the title track took the best single aw Frontman Stefan Brandt was songwriter of the year end the band also collected e speciel achievement award. In the three international categories, Gorillaz' "Demon Days" (EMI) wes named best elbum and their "Feel Good Inc" was best single. Best new international act was Antony & the Johnsons (Rough Trade/A:lerm).

The three-hour event was broadcast live on public TV station DR-1. The awards are organized by IFPI Denmark and winners ere picked by en industry panel. -Charles Ferm GLOBAL BY TIM CULPAN

Downloads, IPO Top Rock's Chinese Agenda

TAIPEI, Taiwan-Mobile entertainment company Rock Mobile plans an initial public offering by the end of 2006—along with the unch of a music download service in mainland China.

Rock Mobile launched in January 2001 as the Wired and Wireless Business division of Taipei-based label group Rock Records. Renamed Rock Mobile, it was spun off in August 2002.

Six Japan-based corporate investors injected \$30 million into Rock Mobile as 2005 drew to a close. That diluted Rock Records' holding in Rock Mobile to 25%, but it remains the new-media company's biggest single shareholder.

"Rock Mobile is our own kid, but it's grown up now and has its wn life," says Sam Duann, who co-owns Rock Records with his brother, Johnny, and serves as managing director of Rock Records and chairman of Rock Mobile.

He says the latest round of venture capital funding will be used for unspecified merger and acquisition projects and to help launch the digital download service in China and Taiwan.

According to Duann, Rock Mobile's download service will have a subscription model, with customers paying a monthly fee for unlimited downloads. Additional fees will be charged for transferring music to MP3 players or other cell phones. With label negotiations for repertoire not yet concluded, pricing and terms have vet to be decided

"I don't think we will ever have a pay-per-download model in Greater China, so basically the model will be monthly fee," Duann says. "There's no Apple-type super-brand in this market to help drive paid downloads."

Warner Music Greater China chairman/CEO Holly Tan begs to differ, suggesting that "the model could be download or subscription." However, Tan concedes, "For download, the Chinese govern-

in recent months, Beijing-based search engine baidu.com has been the subject of legal action from labels for offering free unlicensed music downloads (Billboard, Oct. 1, 2005). More recently. the Asia Pacific office of global trade group the iFPI warned Yahoo China (owned and operated by Beijing-based alibaba.com) that its "deep links" to apparently unauthorized downloads may be infringing copyrights (Billboard, March 11), Despite such developments, there is a feeling that Rock Mobile may be able to make a subscrip-

ment needs to do something about (services like) Baidu.

tion service work in China. "The [Duanns] have a great vision for digital entertainment," Yahoo Taiwan director of entertainment business services Dennis Yang says, "and they're doing very well in China." Duann says the planned IPO will take place by the end of 2006, although Rock Mobile has yet to choose between the U.S. Nasdag exchange, Tokyo

or Hong Kong for its listing. He adds that the IPO will likely see Rock Records further trimming its stake in the company Rock Records, which launched in 1979, claims to be Greater China's largest record company

and has operations throughout the Asian region. However, the label business has strugoled in recent years.

Rock Records declines to give figures for sales or profits, but Duann

GLOBAL BY CHRISTIE ELIEZER

Mushroom Still Trying To Sprout A U.S. Hit

MELBOURNE-Mushroom Group chairman Michael Gudinski makes no secret about it: He still wants e No. 1 album in the United States

it is something he has coveted since 1973.

That was the year Meibourne-based Gudinski first began putting acts from Mushorn Records on U.S. tours. But while Mushroom acts like Skyhooks, Renee Geyer and Ayers Rock found success Down Under, they failed to engage

Instead Gurlinski watched as Aussie acts Little River Band, INXS, Men at Work and Air Supply shipped multiplatinum stateside for rival labels. "The industry and the way we do business has changed.

but i stili do heve e bee in my bonnet about having that hit album in America," Gudinski savs The industry veteran says the

international success of such independent labels as U.K.-based Domino Records (Franz Ferdinand. Arctic Monkeys) has encouraged him to look again at the U.S. market, albeit from e new perspective. Mushroom Records-which

he launched in 1972-enjoyed domestic success through the 1980s end 1990s with e roster that included Kylle Minoque end Spilt Enz. while the label's U.K. arm had hits with such nemes es Peter Andre and Garbage.

In 1998, Gudinski sold Mushroom Records to Rupert Murdoch's News Corp., although he retained the Mushroom Music

Publishing division. That remains a key part of the current Mushroom Group, which elso includes six labels (distributed by Warner Music) elongside concert touring, talent booking, film, TV end merchendis-

The letest addition to the Mushroom stable is the Liberetor label, leunched Merch 7. Liberetor will primerily license U.S. and U.K. indie lebels end acts with chart potentiel for distribution in Austrelie and New Zealand. "The plan is to be eggressive in signing and working the catalogs," Gudinski says.

Liberator is helmed by direc tors Nick Dunches and Vince Donato, who report to Gudinski. Dunshea was formerly A&R director at Melbourne-bas pendent Shock Records, where

Donato was finance director. Liberator will not solely concentrate on importing overseas





confirms it posted a small profit last year thanks to growth in new media revenue compared with an overall loss in 2004.

He adds that CDs accounted for more than 70% of total sales in 2005, with the remainder coming from various sources, including digital sales. Although he declined

year and are expected to fall 10%-15% in 2006. "We won't be solely focused on CD sales anymore-we know they'll get smaller and smaller

over time " Duann says

Despite domestic successes from rapper MC Hotdog and rock band May Day, Duann says Rock Records trimmed back new album releases last year to

fewer than 15 titles in a bid to cut costs. Since July 2003, Rock Records' repertoire has been distributed regionally through Hong Kong-based

Universal Music Southeast Asia. That Rock Mobile had \$3.2 million in

profit on \$21 million sales in 2005, according to Duann, The company has a staff of more than 800, with about 700 based at Rock Mobile's Greater China headquarters n the southern Chinese city of Guangzhou and the rest in Taipei.

While Taiwan was an early adopter of new media, strong mobile penetration in mainland China and growing disposable income there have made that territory the key driver of Rock Mobile's growth.

date has been mobile ringback tones, using content from Rock Records and other labels. Ringtones and master ringtones comprise its other main sources of revenue.

talent: Gudinski savs he is also prepared to invest in U.S. and U.K. labels. Liberator will provide funding in return for equity, allowing those labels to boost recording or marketing budgets in their home markets. for example

"I'm ready to put funding into these labels and their publishing if they need it. That's how positive I am that Indies are the way of the future," Gudinski says.

The label launch follows recent Mushroom Group expansion in New Zealand. In November, Mushroom Mu-

sic Publishing and film/TV production house Mushroom Pictures set up a joint office in Auckland under managing director Jackie Dennis, previously Melbourne-based creative manager at Mushroom Music Publishing Donnis reports to MMP managing director lan James.

MMP's catalog includes about 50 Australian writers and 40 New Zealanders. The latter Include Nell Finn Tim Finn and the Datsuns Gudinski says being on the

ground in New Zealand has paid immediate dividends, with Dennis winning a bidding war for previously self-published MC Scribe. The rapper has shipped more than 60,000 conless (quadruple platinum) of his 2003 debut album "The Crusader" domestically, according to his label FMR/Warner.

Gudinski says that an added attraction for New Zealand writers looking at MMP is the link to Mushroom Group's concert promotion arm Frontier Touring. That connection offers the possibility of picking up support slots on Frontier's international or Aus-

tralian tours handled through Mushroom's booking agency Premier Harbour

Mushroom Pictures also offers access to synchronization opportunities in its film and TV productions.

A dollar value for the New Zealand sync market is not available, but "it's healthy and growing, especially in TV," says Auckland-based Greer Donovan, manager of synchronization and label licensing for the New Zealand arm of the Aus-

lan Performing Right Assn. Gudinski's new overseas focus follows long-awaited domestic success for Mushroom's front-line record label I theretion Music.

Liberation launched in 2001. but had a slow start. "We signed some wrong acts." **Gudinski** admits

However, results have turned around, and Liberation scored Its first Australian Recording Industry Assn No. 1 in July 2005 with rocker Jimmy Barnes' "Double Happiness."

The label has several new signings scheduled to release debut albums this year, including hip-hop act TZII hardcore hand the Hot Lies and 18-year-old singer/ songwriter Kate Alexa (Gudin-

ski's daughter). "By the end of 2006, Liberation will be a major player," Gudinski predicts.

"Gudinski's on a winning streak," Australian Music Retailors Asen chairman Gooff Bonoviere says. "His acts are really exciting, there's a real buzz about them at retail It's good to have someone like him, with all that experience, back In the spotlight-and pushing

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GREETINGS, SPORTS FANS. This is the debut of our weekly column, which will deliver all things newsworthy in the sexy world of Garageland.

With the "Underground Garage" syndicated show in 200 markets on broadcast radio and our 24/7 channel on Sirius Satellite Radio, we have seen enormous growth in garage rock. Now the genre gets its own "charts."

Garage rock begins with a common spirit that at any given moment might include adventure, desperation, truth-seeking, frustration-venting and just plain fun. Under that broad emotional umbrella we include everything from classic rock to edgy punk, from the liberation cry of our pioneers as they gave birth to rock n'roll to '60s-style girl-group teen pope.

Our Coolest Song in the World This Week will be new most of the time, but may be an

older track on a new compilation, or occasionally an older song that was unfairly neglected in its first release.

This week's No. 1—"Walk of Fame" by Boink! is quirky, but it represents the vitally important girl group/B-movie/beach blanket subgente of garage. Boink! is on a compilation of new, mostly teenage girl groups, certainly in spirit, from a fur new label called Temacide started by the mysterious limmy Freek.

Meanwhile, Willie Nile's new album is finally getting him the attention he deserves. The brilliant new album by the Strokes is off to a good start, but the new classic by the equally brilliant Ray Davies is going to have difficulty because not enough classic rock stations are playing new mustc. Triple-A should be all over this—it's Ray freakin' Davies

COOLEST GARAGE SONGS

COOLEST GARAGE ALBUMS

	STREETS OF NEW YORK	WILLIE NILE
2	OTHER PEOPLE'S LIVES	RAY DAVIES
3	FIRST IMPRESSIONS OF EARTH	THE STROKES
4	CHILDREN OF NUGGETS	VARIOUS
5	HEY! IT'S A TEENACIDE PAJAMA PARTY!	VARIOUS
6	A PRESENT FROM THE PAST	THE SOUNDTRACK OF OUR LIVES
7	CHINESE BURN	THE LEN PRICE 3

WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT ARCTIC MONKEYS

A BEAT MISSING OR A SILENCE ADDED

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THE VACANCIES

THE LORDS OF ALTAMONT

BY JILL KIPNIS

oger Daltrey, lead singer of legendary British rock act the Who and a solo artist in his own right, was in Los Angeles recently for Rock 'n Roll Fantasy Camp, a four-day event that lets amateur musicians play onstage with rock legends.

This year, Daitrey jammed with eight or nine amateur bands alongside other such particinating music greats as Chean Trick, Neal School of Journey, Mickey Hart of the Grateful Dead. Mickey Thomas of Starship and Dickey Betts of the Aliman Brothers Band The camp came at a time of great activity for Daltrey, who, despite his goal of a life of leisure.

is working with songwriter/guitarist Pete Townshend on the first Who studio album in 14 years. Together they are about to set out on their first Who tour since 2004.

Daltrey is also coordinating efforts for a biopic about the late Who drummer Keith Moon, and may be returning to the small screen in an upcoming TV pilot

Though Daitrey and Townshend have disbanded and re-formed the Who several times since the early 1980s and pursued their own careers, the two keep reuniting to recapture that Who magic.

Q: How did you get involved in Rock 'n Roll Fantasy Camp? A: It was a friend that started it. I was asked to do it, and he said we could do an auction for my charity [the Teenage Cancer Trust), so I went along with it. Last year, I did it as a counselor. And I've done it this year as a performer. It's great to see people just playing for the joy of it because very often you lose sight of it when you've done a job for so long. These are people that really support our in-

O: What is it like working on a Who album again?

dustry at the root.

A: We are doing it in a very different way. All the time that [the late bassist] John [Entwistlel was in the band, we kind of felt we had to go in as a group. Now, it is really only Pete and 1, and Pete wants to do all the guitars and some of the bass playing. Whether we will end up going into the studio with a band and recording itallagain Idon'tknow These are all the kinds of bridges that we need to cross

Stockholm syndrome, It's called "Black Widow's Eves " The fact that he's done that in music and words, and he completely sums up Stockholm syndrome in this song, is so

Pete's written a song about

haunting. Imagine how difficult it is for Pete. He doesn't need to write another song God almighty, all that music out of one head. But he creme driven at the moment, which is great because I've always felt that he was the kind of writer who would write his best stuff at the age he is now. His skills have caught up with his intellect.

Q: Will the album come out this year?

A: It will come out when it is ready. What's the point of trying to give yourself deadlines that aren't really important? 1 think we have to get it good before we can finish it

I have three tracks written already. One of them is particularly fantastic in the older Who-type vain. Another is particularly fantastic in a completely different way. These songs are all about the spirit and the emotion. Whether or not they are successful in today's world, who knows? The business is totally different now

Q: What can you share about upcoming touring plans? A: We have got a European

tour booked. We are starting it in England, where we are doing some shows in June.

Then we go to France, Italy, Switzerland, Germany, Festivals. We haven't played in Europe for a very long time. They have kind of forgotten about the Who. If we can go out and play festival spots and play our hits, we can relight the fire. It's amazing when young people see the band. We've had an incredible resurgence with young people.

Q: Are there any plans yet for U.S. dates?

A: We are still figuring it out . . . It will probably be later in the full

Q: Are DVDs. like the recent Rhino release "The Who: Tommy and Quadrophenia Live," helping get your music in front of a new audience?

A: They have got their place. The "Tommy" thing on that title was a charity show that was in '89. The "Quadrophenia" thing. we never thought it would come out in any form at all. We didn't film it as a concert video and by accident, it seems to have gained etrenath because it's not shot as a concert video. If we had shot that as a concert film, the director would have done these swooping cameras, all these long shots. I think it would have lost the focus. It seems to speak to young teenagers. Every generation that comes around discovers "Quadrophenia."

Q: Does it surprise you that you are still working with Pete Townshend? A: We didn't used to think it would last through the end of the week. I mean, really. It's almost like this was the way it should be I don't know why There is something that joins us. If I know too much about it. it might go away. It's very weird. It's extraordinary. And you can actually see it. You can see me on the stage on my own and Pete on the stage on his own, and I'm one thing and Pete's another

thing. When you put us together,

It was even more so, of course, when Keith and John were there.

Q: What continues to inspire you musically? A. Life What I hear If I'm

playing anything at home, it's probably classical, mainly because I haven't got much hearing left. What I have got left, I want to keen

I'm not a natural songwriter. I'm a dramatist of sones. I have to observe and try to understand the space in which the songs exist, the root. They're more than words and notes. To me, they are a whole lot of lit-

Roger Daltrey) places and characters going

through a particular thing Q: Will there be more solo albums? A: I don't know. I just have a good time these days. You give up a lot of your life when you're doing it, even though it's a fabulous life. It's not real life. In the last two years, I have started to train myself to enjoy doing nothing. In this mad world that we live in, people think you're mad if your cell phone's not ringing every two seconds. Then you have 5,000 e-mails to answer in the morning, and nobody likes them.



A: I don't know. I know my agent has been running around after me, and I've been trying to ignore him. I love acting, but the Who comes first. I've been very privileged in my life because of the Who. I hope I've got the integrity to say, 'This ain't working anymore' when it doesn't.

Q: What can you tell us about the Keith Moon movie?

A: I can't really tell you much other than we are in very early production stages again. We've had three or four scripts written, and we've never quite nailed what we wanted to do. We've got a new writer, A very famous writer, a Pulitzer Prize winner indeed. I can't name him because I don't know the situation at the moment. You can't tell someone's life story in two hours on film. If I can do it. I hope to make a real rock-'n'roll film that will be funny, poignant, sad, celebratory, all the things that Moon was. But if I can't, I'm very glad that I'm holding the reins and stopping



being made.



WORLDS COLLIDE

DJ Premier was surprised when he got the phone call last spring. It was RCA Records, saying that Christina Aguilera wanted the producer, best known für his grifty work with rap heayweights Gang Starr, the Notorious B.I.G., Jay-Z. Nas and KRS-One, to work on the pop singer's forthcoming album.

"It was kind of a shock because I was like, 'How the hell does she know about me?" ToJ Premier says. "I'm one of those guys that really doesn't expect pop artists to really be up on me. My first question was. 'What does she know about me?"

It turns out A guilera wanted her forthcoming album to re-create and pay tribute to the music that inspired her. soul, jazz and blues from the 1920. 30e and '40e. She was familiar with some of Premier's jazz-influenced work with Gang Starr in the late 1980s and early 1990s. especially the song 'Jazz Thing.'

"It had elements of Miles Davis and Billie Holiday and little horn

RAP PRODUCERS ARE TAKING ON POP PROJECTS. WILL THEIR STREET CRED TAKE A HIT? BY SOREN BAKER

pieces." Aguiler a says of the tune. "The way he combined that, I was like, 'Him. I bet he would get where I'm trying to go with this record.' It was taking a chance. God knows if he would even do it because it was kind of his first time, I think, even venturing into the 'pop' world. I knew that it would be a different and new thing for him."

D) Premier ended up producing five songs slated to appear on Back to Basics, "Aguilera's new album, which is scheduled for a June release. The seemingly unusual pairing between DJ Prefmier and Aguilera is the latest combination of rap producers and pop artists working together, a trend that is becoming increasingly commonplace.

The Neptuner Pharrell Williams and Gwen Stefani have proceed several songs topeder, most roubly "Hollack Girli", "the Williams became famous for his production work with hard-ofer papera his with Usber and Marshi Carry after establishing himself through the pop-minded rap of Kin Krops and Da Fast. Sort Storch parlayed working with the Robis, Dr. De and others into collaboration with Justif Pimberlake and Beyonce.

But tap producers just fing the loap to ope can be a divery proposition, in a world where credibility is paramount. The moment you stop being the underdog, when you get on in people t years and you it read tude because of the record you did with Britiney, that is when the sellout appet of it comes, when they'll say. 'On he forgot where he came from.' "says McColliPrait, whose order hist for the 'Jing Tap Yorin, David Banner and others before testing the pop waters with Jamie Forck astyract." I'm living sestimony that people are genuitude?

happy for you at first—until you get out of their reach, until you actually make it. Then all that hating and shit comes in."

Dancing the fine line between making street certified songs and concourse makes in substant makes the work of the Neptunes, Dugler and Storch so impressive. But they could be seen as being on the behind of going to ope jo. Pullland case, for instance, his works a producer with Stefani has been much more successful and a caliment than, asp, has been for houston proper Sim Ting, or even his rap song "Can I Have It Life Tink," which featured Stefani on the hock. The enight dan or explose a read or or does and Williams soft all how the contract of the cont

"What ray and lip-hop fran are really not accepting in when you start to goar all your musik towards pop raid and singers as opposed to breaking new rappers and focusing on hip-hop. 'aya Ferin First director of Ask for Capitol Records fast has worked Mack. 10, Westide Connection and other during his 13 years in the music industry. "Hip-hop fast per deffected by that and eventually year long was the proper with the continues." Eventually, propel will be like, "Oh that dud code that and and remorating being First a really fine line. Hip-hop is very codd to people who turn their back on it and they very addom let them host in."

This reality makes "Crunk Rock," the debut solo album from LI Jondue on TVT Records later this year, all the more ambitious. After establishing himself as the king of the hyper, energized crunk music that he helped popularise through his hits with his group the East Side Boyz, Petey Pablo, Lil Scrapp and YoungsiloodZ, and later such pop artists as Usher and Ciara, Jon says he wants to expand his reach as a producer.

"They put us in these boxes, and they think you're not supposed to go outside the box." he says. "When I grew up, you listened to the radio [and] you heard everything from Run-DAC. to Let Zeppelin. It was just radio. I grew up on all this different types of music. I should be able to make all different types of music is should be able to make all different types of music "Crunk Rock" is scheduled to feature I on working with Good

JERMAINE DUPRI, top left, produced pop hits for MARIAH CAREY, and THE NEPTUNES' PHARRELL WILLIAMS made tracks with GWEN STEFANI.





25 2006

Billooard

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This series individuals and temperature forward with their artistic and

reativity is at the heart of music publishing. Whether developing songwriters, finding new opportunities to license repertoire or protecting the value of a song, publishers contribute to a lush music landscape. For these reasons and more, Billiboard salutes the music publishers that continue to flourish in a challenging marketblace.

In this edition of the Power Players series, Billboard spotlights the top 10 music publishers on Billboard's Hot 100 Publishing Corporations chart as listed in our Dec. 24, 2005, issue. Many of these publishers also ranked in the top of the genre categories. For these categories, we have focused primarily on the publishers that did not make the top 10 of the Hot 100.

The top 10s are compiled from year-end recaps. Publishers accumulate points for all their charted songs on applicable weekly charts. If more than one publisher holds rights to a song, points are divided equally among those companies. For the publishing corporation recaps on which this report is based, a parent company received 100% of the points from publishers in which they own at least 50% equity, and 25% of the points compiled by publishers they administer but do not own.—SUSAN BUTTER

business vision.

It's never high enough.

And for us, it never will be.

EMI MUSIC PUBLISHING

The world's leading music publisher

www.emimusicpub.com

And the second

PowerPayers

EMI Music Publishing

in Bandler, chairman/CEC

EMI Music Publishing continues its reign as the No. 1 publisher for the ninth year in a row."We have two stars in our company,"says Martin Bandier, EMI Music Publishing chairman/CEO. "We have

songs that we own that may have been written 30 years ago, then we have songwriter/artists and producers who are new, fresh and writing today."

Last year its stellar group with standout success included Jermaine Dupri, Kanye West, Pharrell Williams, Rob Thomas and Kelly Clarkson.

Bandier also points to James Blunt and Arctic Monkeys as shining examples of the way a publisher can successfully develop songwriter/artists.

As for other top earners, Bandier says that there is a core of 10-15 major songs that continue to earn tremendous money. They include "Somewhere Over the Rainbow" and "Have Yourself a Merry Little Christmas."

Broadway musicals are also providing a nice stream of revenue. EMI shares in the publishing of songs in "Mamma Mia!" and "Jersey Boys."

In the upcoming year, Bandier says the biggest challenge involves the ongoing licensing issues for digital distribution.

"These are very difficult times," he says. "Music is being consumed at rates higher than ever before. For us the trick is to make sure it's licensed and we're paid for it."



It is no surprise thet in 2005 the top 10 R8B/hpi-hop music publishing corporations milrored their top 10 meinstream counterparts. A quick glance at The Billboard hot 100 in em gliven week during the past severel years is proof of R8B/hip-hop music's crossover power.

Leeding the charge in both instances: EMI Music Publishing, whose senior VP of West Coest creative, "Big Jon" Piett, wes promoted to executive VP of urban music lest August.

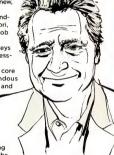
EMI's rule comes es no surprise, given the company's stable of top writers, including Jermaine Dupit, Kenye West, Pharrell Williams (one-half of the Grammy Award-nominated production team the Neptunes), Snoop Dogg, Rich Harrison, Rodney Jerkins, Mr. Collipark end Lil Jon's crew of writers under his company, AME

Among the EMI songs that claimed No. 10 in the Hot RAB/HeJ-Hop Songs chart in 2005: Marish Careys "We Belong Together" and "Don't Forget About Lig. "Snoop Doggs" "Drop it Like It's Hot." West" "Gold Digger," Clerks "Goodles," Mario's "Let Me Low You," Allicla Keys," "It! Anif Got You," Bow Wow's "Like You," Young Jeezy's "Soul Survivor" and the "I Think They Like He" remits by Dem Franchize Boyz Heturing

Rounding out 2005's top 10
R8B/hip-hop publishers were
Universel Music Publishing,
Warner/Chappell Music,
BMG/Zombe Music, Sony/ATV
Music, Cherry Lene Music, Windswept Holdings Music, Chrysells
Music, Fermous Music end 50
Cent Music. — Gall Mitchell



have been writhave songho are new, ith stand-



Universal Music Publishing Group David Renzer, chairman/CEO

er, chairman/CEO

Universal Music Publishing Group may have to
get a bigger hat to find room for all the feathers the company has been gathering during the
past year.

"In the face of a very challenging business only

ronment, we performed very well, beating our financial projections and expectations," says David Renzer, UMPG chairman/CEO.

As the publisher continued to expand its artist/songwriter roster and catalog. UMPG also launched a production library. Some of the top songwriter/artists in the business helped propel UMPG to the No. 2 spot for last year. They include Mariah Carey, 50

Cent and U2, who garnered the best song Grammy Award for *Sometimes You Can't Make It on Your Own.*

Newer acts with members signed with the publisher have also tallied millions in record sales, including the Killers, the Darkness, Clara

and Franz Ferdinand. UMPG also signed 16-year-old Jive Records artist/songwriter Chris Brown.

The publisher also landed separate global deals in the United Kingdom with Elton John and Bernier Taupin last year. Prince renewed and extended his deal for his catalog and plans to release a

new album this year.

"We take a very holistic view of an artist and catalog when we sign them," Renzer says. "We do things from a marketing perspective that I think are unlowe."

Warner/Chappell Music

Warner/Chappell Music has the clarity, conviction a



renewed commitment to become the leading global music publisher, says Richard Blackstone, who took the reins as chairman/CEO of the Warner Music Group's publishing arm last May. Green Day, Missy Elliott and Madonna are among

the songwriter/artists who made the publisher his? for the year. Matthew Gerrard and Tim Nichols penned songs that reached the top of the charts. Gerrard co-wrote Kelly Clarkson's 'Breakaway' while Nichols co-wrote Tim McGraw's 'Live Like You Were Dying.' Songwriter/producer John Shanks had his with Ashlee Simsson. Bon

Jovi and Keith Urban. Songwriter/artist John Rich contributed to a number of successful singles, including Gretchen Wilson's "All Jacked Up." "We are very focused on growing and maximizing our contemporary catalog by, among other methods, expanding our creative network in order to reach and attract the best creative talent." Blackstone says. The publisher has ramped up its signings, inking new or nenewal deals with

a slew of hit-makers. They include T.I., Dr. Dre, Lil Wayne, Alan and Marliyn Bergman, and the songs of the late Lou Rawls. Blackatone notes that be also is very protud of the company's standards catalog. The main goal for this catalog is to expand it through creative exploitation, he says. "As the music community comes to realize that we do this better than anyone else, acquisitions will increase and

growth in catalog exploitation will follow.*

The publisher is also forming new alliances. It landed a worldwide administration deal with Lucas Arts, which controls musical copyrights for the "Indiana lones" films.

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THE BIGGEST LITTLE CATALOG IN THE WORLD



RONDOR MUSIC INTERNATIONAL

A UNIVERSAL MUSIC GROUP COMPANY

Niche Latin Lahels Score Hits

Although major publishers rule the Hot Latin Publishing chart, a handful of smaller companies attained ton 10 status. Those companies reflect Latin music's many subgenres and the importance of niche placement within the industry At No. 4. PeerMusic is the

biggest and broadest-reaching of these companies, it boasts the catalog of Colombian rocker Juanes, This past year, Peer also signed a co-publishing deal with reggaetón writer/producer

Naido Santos. At No. 7 is Monterrey, Mexicobased indie publisher Edimonsa.

its catalog includes multiple writers-such as Cuahtemoc González-whose works have been recorded by chart-topping Disa acts like Beto v Sus Canarios and Dalomo

Another Mexican Indie, Crisma (at No. B), is dedicated to a single writer, Marco Antonio Solis Rounding out the top 10 are **Eoreign imported Productions** and Estefan Enterprises-the publishing companies of Emilio Estefan Ir

-Lella Cobo

Indies Earn Top Christian Spots

Christian music publishing divisions have been enjoying solid business because of an ongoing supply of hit songs from established acts and successful newcomers. in 2005, the upper echelon of top-ranking Christian publishers was dominated by such corporate

giants as EMI, BMG/Zomba. Warner/Chappell and Word Music, which take first through fourth place, respectively

However, there are several scrappy, independent companies in the top 10. Among those is Consuming Fire, which is owned by Essential Records band Third

Day. The company places No. 6 in the rankings. Coming in at No. 9 is Sixsteps Music, publishing home to such noted worship leaders as Chris Tomlin, Charlie Hall and the

David Crowder Band Tomlin currently has seven of the top 50 songs on the list by Christian

Copyright Licensing international, an organization that monitors music performed in more than 1,700 churches. Club Zoo and SWEC5 Music tie at No. 10, buoved by the success of Casting Crowns. -Deborah Evans Price

BMG/Zomba Music Publishina

Nicholas Firth, chairman/CEO



BMG Music Publishing rose to the top in 200 the help of its songwriter/artists and its Zomba Enterprises arm

Maroon5, Coldplay, Nelly and R. Kelly continue livering hits. The publisher also shared credits for its writers contributing to Mariah Carey's "We Belong Together," Kelly Clarkson's "Since U Reen Gone " the Black Eved Peas' "Don't Phunk With My Heart," Kenny Chesney's "The Woman

With You" and Linkin Park's "Breaking the Habit." "First and foremost for us is finding and developing new artists," says Nicholas Firth, BMG Music Publishing Worldwide chairman / CEO. Following on the heels of the publisher's success with Coldplay and Ma-

roon5 are Yellowcard, Hard-Fi and Keane, Not only did the publisher have chart success last year, but it also re-

ported some of the strongest revenue in the company's history "We enjoyed growth across all of our business lines, and we continue to plan for the future by expanding our foothold in the digital arena,"

Maintaining a diversified stream of revenue was a key to staying ahead of the game. "Film and television music in addition to sync licensing is terribly important to us." Firth says. Last year the publisher acquired the old music catalog of the BBC Worldwide.

BMG is also a leader in production music, classical music and Christian music

Firth notes that the European Commission's Statement of Objections with regard to the way European collecting societies operate in connection with digital music distribution will have a major impact on the industry.

"It's going to change the way performing rights are licensed," he says, though it is uncertain whether the effect will be positive or negative. In the uncoming year, BMG is looking forward to new releases by Maroon5, Christina Aguilera, Justin Timberlake, Joss Stone, Chingy, Ala-

Chrysalis Music

nis Morissette and others.



Kenny MacPherson, president/senior executi About four years ago, London-based Chrysalis Mu gave a directive to its American office: Reinvent you self. With its net publishers' share up by about 659 since then, the company is on its way, says Kenn MacPherson, president/senior executive of the North

American division, who came onboard that wear Songwriter/artists who wrote some of the top earners for Chrysalis in 2005 are members of OutKast, Velvet Revolver and Blondie. Its writers have penned hits for artists including Mary J. Blige,

the Corillar and Ryan Cabrera Johnta Austin, who co-wrote Mariah Carey's "We Belong Together," also bolstered the publisher. "I have a lot of high hopes for him," MacPher-

Like other publishers, Chrysalis focuses much of its efforts on developing new talent "We continue to develop talent from the ground up," MacPherson

says. "Because of the size of the company, we really have to always be involved in developing talent here and overseas." MacPherson says he is excited about the development of My Morning

Jacket, the Yeah Yeah Yeahs, Secret Machines and Ray LaMontagne. "We're also very happy with the continued collaboration with all of our companies." MacPherson adds.

One such collaboration with its overseas offices was the teaming of German jazz artist Til Brauner and American writer/producer Larry Klein to record a java album

Chrysalis has also reentered the Nashville market after an absence of many years. The publisher partnered with songwriter/producer Trey Bruce to develop new talent with him.

As for the state of the industry, MacPherson shares a word of caution. "I see a sort of frightening trend of people, especially on the recorded-music side, doing gratis licenses for not only new artists. but established artists. I think it's a very dangerous precedent," he says, "It's very important that our catalogs aren't devalued by people trying to give music away because they think it will help them in a promotional way."

Sony/ATV Music **Publishina**

David Hockman, chairman/CEO



Sony/ATV Music Publishing is in the mix of succe ful publishers with a variety of gent tits show in country music is especially strong landing the country music spot for 2005. Among its rester of try songwriter/artists are Gretchen Wilson, Rascal Flatts, Brooks & Dunn and Dierks Bentley.

The publisher also showed its strength last year through songwriter/artist Destiny's Child farewell album, with such hits as "Soldier" and "Cater 2 U." Meanwhile newcomers, developed with the help of the publisher,

began bearing fruit. "We've made really giant strides in finding and developing new tal-

ent, the lifeblood of publishers," says David Hockman, Sony/ATV Music Publishing chairman /CEO He points to Fall Out Boy's "Sugar, We're Goin' Down" and "Dance,

Dance," Crossfade's "Cold" and Lyfe Jennings' "Must Be Nice." Other top earners were in rock, with songwriter/artists System of a Down, Beck and Richie Sambora penning songs that helped earn the company its top enot this were Overseas, KT Tunstall's debut album, "Eve to the Telescope," and

Katie Melua's new album, "Piece by Piece," showed strong sales in the United Kingdom. Hockman says this year will see the publisher continuing to build its new-talent foundation. Continuing to find innovative ways to market

rights is also on the agenda. "Every publisher is looking to find new and interesting ways to license

sync rights," he says. Hockman predicts that an important focus for the industry will be on Europe. "The next big thing is the changing landscape of the European collection societies and how that will affect the industry," he says, "It's going to be the precursor of significant change, which I think is going to be only good for the Anglo-American rights holders as well as the local European rights holders."

Windswept Holdings

Evan Medow, CEO



Windswept Holdings is flourishing like a welltended garden. During the last year, its co-venture with LA Reid's Hitco Music Publishing has seen an earnings growth by at least 30%, Windswept Holdings CEO Evan

Medow erve In addition to Beyoncé, songwriters under the Hitco banner who had a stellar year include Carlton Mahone, for his contribution to OutKast's "The Way You Move" and Sean Garrett, for his contributions to Ciara's "Goodies," Beyoncé's "Check on It," Destiny's

Child's "Lose My Breath" and "Soldier," Nelly's "Grillz" and Chris Brown's "Run It!," among others. Some of the top earners for Windswept were Bridget Benenate for her contributions to Kelly Clarkson's "Breakaway" and Michael Elizondo for co-writing Eminem's "Just Lose It" and "Encore," the Game's "How We Do," Gwen Stefani's "Rich Girl," 50 Cent's "Outta Control" and others. Pete Townshend's "Who Are You," performed by the Who,

is still a top earner for the publisher as well. Medow is also proud of the continued growth of the publisher's standards catalog, particularly the Trio and Quartet Music Publishing assets, acquired a few years ago.

The acquisitions give Windswept publishing rights to the Turtles hit "Happy Together" and James Brown's "I Feel Good," among other compositions

"We've been working hard on our Trio and Quartet assets. In the last two years, [earnings] have grown by a little over 30%," he says.

The publisher has also cranked up its activities in Los Angeles and Nashville with a number of production deals, he says. As with other publishers, Medow says the challenges in the year ahead include still trying to get paid for music and sorting out digital

licensing rights and rates with online companies and labels. The issue will affect all sectors of the music business.

"There is an ongoing turf battle between the record companies and the publishers that should be resolved, because it's to everyone's benefit," he says.

Famous Music

Famous Music is eyeing expanded opportunities for its repertoire after a corporate restructuring at parent company Viacom. Famous now joins MTV Networks, BET and Paramount under the new Viacom banner. Irwin Robinson, Famous Music chairman/CEO, is especially excited about this new positioning.

"The synergies are unbelievable," Robinson says. "We're able to get to the people [easily] with new signings for themes and with music from our production library.

There is a lot of inter-company usage."

Last year the songwriter/artists who helped the publisher land in the top 10 included Akon and Jet. Linda Perry's "What You Waiting For?," co-written and performed by Gwen Stefani, and Shakira—with the ink barely dry on her deal—also charted for Famous.

Robinson counts songwriter/producer Dave Tozer's contributions to John Legend's album "Get Lifted" among the standouts for 2005.

Other activity of note last year was the publisher's purchase of the London-based Extreme Music production library.

In the coming year, Robinson is looking forward to continuing success in the urban arena and growth in its Latin repertoire. Among the new songwriter/artists is Jay Valentine.

Cherry Lane Music Publishing

Peter Primont, president/CEO
Cherry Lane Music Publish

Cherry Lane Music Publishing scores in the top 10 win such hits as 'Don't Lie,' "Let's Get it Samela" and 'Pump it.' recorded by the Black Eyed Pean. 'Ordinary People' and 'Used to Low U.' sung by John Lewad. 'Eser Yourself' and 'Truth Is,' sung by Fantasia, and others. The publisher's big earmers for last year also include the classics' 'Disco Inferno' and Ohn Denvers' 'Take Me

Home Country Roads." For president/CEO Peter Primont, it is the cross-pollination at Cherry Lane that he is especially proud of. The publisher's joint ventures and other arrangements with such organizations as NASCAR, NFL Films and Electronic Arts are garanteing attention and revenue for song-

writers and artists.
"We're really proud of the fact that in the preceding year, we've actually delivered on our promises to the clients that we've signed up,"
Primont save.

In addition to co-writing such hits as "Let's Get It Started," "Don't Lie" and "Ordinary People," Will Adams, aka will.i.am, wrote the NFL network theme song, Will.i.am's group the Black Eyed Peas also became part of Electronic Arts' game "The Urbz."

Dave Robidoux, one of the main composers for NFL Films, wrote the theme song for NASCAR, Primont says. Jean Rodriguez, whose new album will be released on Sony Norte, was teamed up with the World Cup Tour. He is expected to write the theme song for the World Cup and to perform in Germany for World Cup Soccer.

As the publisher moves forward this year, controlling the company's growth is important, Primont says. It's being selective in who we sign, being able to maximize relationships that we already have so all clients are happy." As an industry, Primont notes that indie publishers are at a distinct disadvantage when negotiating deals in the digital and wireless market

since they do not control market share.

"Indies need to band together more than ever before to forge relationships with new media companies."

50 Cent Music

Curtis Jackson III, owner



50 Cent Music is the only artist-owned publisher that made the top 10. Entrepreneur/artist/song-writer Curtis Jackson III—aka 50 Cent—publishes his own compositions as well as those of everal recording artists.

Notable 50 Cent hits for the publisher include "Candy Shop," 'Hustler's Ambition," 'Just a Lil Bit,

"Outta Control," "Piggy Bank" and "Window Shopper."
"Candy Shop" also was the top Hot Ringtones hit of 2005 and contributed to 50 Cent's strong year end showing.

Other hits last year for the publisher include contributions to Mary J. Blige's "Da MVP" featuring the Game and 50 Cent, Eminem's "Encore" featuring Dr. Dre and 50 Cent, and the Game's "Hate It or Love It" and "How We Do" featuring 50 Cent.

Songwriter/artists under the 50 Cent Music banner are Lloyd Banks, Young Buck and Tony Yayo, all signed with G-Unit/Interscope. Banks' "Karma" featuring Avant. Yayo's "So Seductive" featuring 50 Cent and Three 6 Mafia's "Stay Fly" featuring Young Buck, Eightball and MJG also helped the publisher land at the top.

Theo Sedimayr, SO Cent Music general counsel who runs the publishing company, says that the most notable signings last year were worldwide publishing deals with Olivia, Spider Loc and Freeway. Top earners for the company in addition to 50 Cent were Banks' platinum-telling allown "Hunger for More," Young Buck's platinum-telling allown "Straight Out of Cashville" and Yayo's gold album "Thoughts of a Predicate Felon."

New solo albums are expected to be released this year by Banks, Young Buck, Olivia and Spider Loc on G-Unit/Interscope. An album by Freeway is scheduled for release by Def Jam.

50 Cent Music is administered worldwide by Universal Music Publishing.

The top 10 publishing company profiles were written by Susan Butler.

PowerPayers

Once Again, Indies Land On Country Chart

Scattared among the wellknown names on 200S's Hot Country Publishing Corporetions chert are four independents that echieved considereble success lest yeer.

Three of tha four—Ten Ten Music, Tokaco Tunas and Curb Music—Tapeet the top 10 stetus they earnad in 2004. For 2005, they were joined by one new name, Stage Three Music, the 3-yeer-old, London-besed company.

Owned and operated by Barry and Lewell Coburn, Ten Ten renked No. 6, netting five charted titles. Ten Ten's writers include Keith Urben, Harley Allen, Tim Finn, Pauli Brady, Cory Mayo and Angela Kaset. In January, the company hired Famous Music's Van Wasley Stephenson as catalog manager.

Toby Keith's Tokeco Tunes ranked No. 8. It netted four charted titles last year—all from Keith. His plans to launch e second publishing company were put on hold when he left DreamWorks and launchad his own labal, Show Dog Nashville, last summar.

Stage Three Music's Neshville division, run by GM Tim Hunze, stormed the chart at No. 9 with 12 chertad titlas. In addition to a writer roster thet

writer roster thet includes Den Demey, Jenny Ferrell, Steve Leslie and former RCA Label Group ertist Bobby Pinson, Stage Three forged savaral new deals

In 2005. The Nashville division signed veteran writer Steve Lesile, the compeny's first signing since it acquired the Mosale Music catalog in April 2005, end NewKestle Music, which included key country copyrights by D. Vincent Williams and Jerry Lynn Williams

Curb Music came in et No. 10, notching 10 charted titles last year. The company is owned by Curb Records chairman Mike Curb and run by director of publishing Draw Alexander.

-Phyllis Stark

2/23/77 Pekin, IL 2/25/77 Chicago, IL 2/27/77 Waukegan, IL 11/12/77 Schaumburg, IL 12/02/77 Chicago, IL. Chicago, IL 9/23/78 11/23/79 Chicago, IL 11/25/79 St. Paul. MN Iowa City, IA 11/27/79 11/28/79 1/22/80 Phoenix, ÁZ 6/12/80 Springfield, IL 6/14/80 Ft. Wavne, IN Athens, OH St. Paul, MN 6/2/81 6/13/81 Toledo, OH 6/14/81 6/15/81 6/17/81 Rosemont, IL Tucson, AZ 9/15/81 9/17/81 Tempe, AZ 1/22/83 Phoenix, AZ 1/23/83 Tucson, AZ 3/4/83 3/8/83 3/12/83 3/15/83 Rosemont, IL 6/25/85 St. Paul, MN 7/30/85 Chandler, AZ 6/18/86 Phoenix, AZ 5/26/87 Tucson, AZ 5/27/87 Tempe, AZ 6/16/87 Tempe, AZ 7/26/89 2/10/90 Dayton, OH 2/15/90 Rosemont, IL 2/16/90 Normal, IL 2/17/90 Iowa City, IA 2/20/90 2/23/90 9/4/91

11/8/91

3/6/95

3/8/95

4/25/95

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7/31/99

8/19/99 10/7/99

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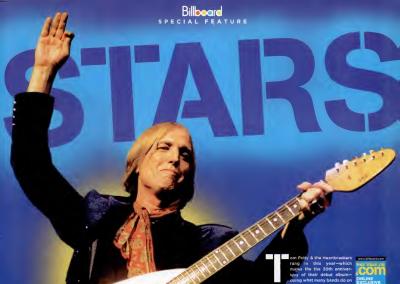
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30 YEARS SINCE THEIR DEBUT. BANDMATES STILL REVEL IN THE JOYS OF ROCK'N'ROLL

TOM PETTY &

sports arena or making a high-profile telovised appearance. Rather, it was Jamning at a house party in the Los Angeles We set up in the corner of the living room,"

Yet the sextet was not rocking a

Heartbreakers keyboardist Benmont Tench recalls, "like it The parent, in this case, was Heartbreakers guitarist

Mike Campbell, and the crowd was largely made up of friends of his 17-year-old son. "About 50 were invited and 150 weren't," Campbell gulps. The band treated the crowd to a nearly houriong set,

that included its take on Sam the Sham & the Phareohs' "Wooiy Bully" and covers of classic material by Jimmy Reed, the Zombles, 5lim Harpo, the Animals and the Everyone was having so much fun that they falled to

count down to the new year. "We were just finishing up a song, so we just missed it." Campbell recalls, "but nobody seemed to care!

The fact that these veteran musicians would like nothing more than to pick up their instruments and jam illus-

BY CRAIG ROSEN

THE HEARTBREAKERS

"Our greatest joy is just setting up and playing in the corner of the house with the crowd right next to us," Campbell says. "We get off

on that."

They may be celebrating a 30th anniversary
for their dehut alhum, hut Tom Petty & the
Heartbreakers show no sign of slowing down.
On April 22, Petty will he interviewed at
ASCAP's I Create Music Expo. In mid-June,
the hand will cohe-adline the annual Bonnaroo
Music & Arts Festival in Manchester, Tenn.
with Padishase.

"Highway Companion," Petty's third solo set, is tentatively scheduled to arrive in June. At the Billboard Music Awards in December, offstage, Petty said the new album will be released on Rick Rubin's American Recordings, which is distributed by Warner Bros. However, confirmation of the deal still was pending at nress time. the pre-Heartbreakers ensemble Mudcrutch.
"There've been some low points over the

There we been some low points over the years when you wonder. Campbell says. "When Howie died, that was a tough time. We questioned if we wanted to carry on. And when Stan left, that was hard. There have been moments when conflicts have flared up over ego or women or money, whatever it might be. But every time, the joy of playing together always cutweighed whatever the issue was. That's why we've still heave.

Soon after moving to Los Angeles from Gainesville, Fla., Petty landed a solo deal. Meanwhile. Tench opted to record some demos with an assembled cast of players that included Lynch. Campbell and Blair.

"I called Tom, and I said, 'Do you want to come down here and give me some pointers on how to sing this demo?" He came down and he liked the sound of the bunch of us, so he quit his solo record, and we made the first band record. So he snaked my band, "Tench quips. Along the way, Petty came up with a game manager Reggie Locke were looking for a new client, they called Shelter in hopes of landing representation for Twilley, only to learn he already had a manager. But another new act with an album set for release on the label was looking fav an addition.

"We went and listened to it, met Tom and became the managers of the band." Dimitriades recalls. "It's amazing that we went in to listen to this particular alhum and it had 'American Girl' and 'Breakdown' on it."

Similarly, Jimmy lovine, current Interscope/ Geffen/A&M chairman, but then a fledgling producer, recalls his first meeting with Pety, before the pair went on to produce "Damn the Torpedoes." the Hearthreakers' third set and 1979 breakthrough.

"The first two songs he played me were 'Refugee' and 'Here Comes My Girl," lovine remembers. 'That doesn't happen every day. I always wait for someone to walk into my office and tell me they're playing me their new album and have two songs that [are as] good as [those]



To mark the 30th anniversary of Tom Petty & the Heartbreakers' debut album, Billiboard asked colleagues who have worked closely with the group through the years to name their favorite song by the band.

"I like all Tom's songs because of lyrical content, but in the case of Even the Losers," when I hear it on the radio or when it's playing, even after all these years, I sort of tune in to it again. If I'm in the car, I put the volume up."

-TONY DIMITRIADES, MANAGER, EAST END MANAGEMENT

"If I had to pick one favorite song it would be 'Refugee.' but I loved 'Breakdown.' gorgeous and stark. Raw, but well-produced. There was a lot of emotion in 'Even the Losers," 'Free Fallin' 'and 'Won't Back Down,'There has been integrity and substance in

every hit record."





TOM PETTY & THE HEARTBREAKERS, above left, created a musical bond in their younger days. In live performance, above right, Petty and guitarist MIKE CAMPBELL play to their strengths. The band will co-headline the Bonnaroo Husic and Arts Festival in Juno.

This summer Petty and the Hearbreakers will mount a) Other-minerary but that will pair the band with a number of fine acts. Including the Darl Jam. The tour, which will likely his wild also be documented on a live DVD. We will be the obscious of the Committed on a live DVD. We have been blive, and other specials are in the works. Meaning, and the works will carry on the works will be a live being the committee of the Darlow State like Radio's weekly 'Burdel Treasure.' The sexteast each sakes once Petry-lated specials in the works, including a proposed eight-hour historical retrospective of the through the Darlow State like the Committee of the Darlow State like the Darlow S

In addition, acclaimed director Peter Bogdanovich is at work on a documentary, tentatively set to premiere in November, which will chronicle the band's history.

Since the release of "Tom Petry & the Hearbreakers" on No. 9, 1976, there have been some changes and tragedies along the way. Bassist sone Bair left the hand in 1982, but returned for a second tour of duty in 2002 and remains a current member. Howie Epstein, his replacement—who played with the Hearthreakers for causes. Drummer Stan Lynch felt in 1994 and was replaced by Steve Ferone, and guitaries Scott Thurston joined the fold in 1991.

Yet Petty, Campbell and Tench have been onboard for the whole ride, even dating back to

plan for the Heartbreakers. "The idea was to take the same people and keep them together no matter what and see what we could produce. And so far, it's still holding our interest," he quips.

British-born manager Tony Dimitriades, who has been there from nearly the start, notes the hand's strong family-like hond.

"Benmont, Mike and Tom are very close," he says, "which makes sense, because they were the guys from the very beginning. They've gone through all the things that a family goes through. They've had incredibly high times, disappointing times and tiffs, but overall the love has remained."

Dimitriades moved to Los Angeles with Acc.

"How Long," only to see the act break up, While
listening to the radio driving around Los Angeles. "In On Fire" by Dwight Twilley Caught
Dimitriades' ear. The DJ announced that the
track was released on Shelter Records, the new
label Baunched by fellow Brit Denny Cordell and
singer/stongwrite Loon Russell.

Since Dimitriades and former Joe Cocker

first two songs.*

Those songs, two of 25 hits, are just a small

part of a legacy. To date, Tom Petty & the Hearthreakers have sold more than 50 million records worldwide and have been inducted into the Rock and Roll Hall of Fame. Last December, Petty was presented with Billboard's Century Award for artistic achievement.

Aside from those honers. Campbell, Tench and Dimitriades have their own personal highlights. For Tench, it was a surprise gig at the famed Whisky a Go Go on the Sunset Strip following the night after a sold-out date at the Los Angeles Forum, in support of *Damn the Torpedoes,* the first US Festival in 1982 and a run of 20 shows at San Francisco's Fillmore Auditorium in early 1997

For Campbell, it was the 1986-87 trek in which the Heartbreakers supported and served as Bob Dylan's backup band. "That was eye-opening." he says. There were also the Gainesville homecoming shows, headlining New York's Madison Square Garden for the first time and the band's initial U. K. visit.

He does not remem- continued on >>p38



THANK YOU GUYS FOR 30 YEARS AND A MILLION STORIES.

10mg



ber the exact time or place, but Dimitriades recalls one moment when he felt the band had truly arrived.

"For me as a manager that's been involved in this from the beginning, it was the first time that they played in front of 15,000," he says. "I felt pretty proud of that, more so than all the awards and charts."

It was William Morris Agency senior VP Babbara Skydel, who along with Premier Talent founder Frank Barsalona helped build Tom Petty & the Heartbreakers into one of the country's top live attactions. Last summer, the band scored career-high numbers at the box office, taking in slightly less than \$600,000 per night and 16,500 per night in ticket sales.

Premier Talent signed Tom Petty & the Heartbreakers in 1978 to a roster that already included Led Zeppelin and Bruce Springsteen as well as relative newcomers Van Halen, Journey and Talking Heads.

"We always felt that we wanted to work with artists that had the potential to have a 20- or 30year career," Skydel says. "Even at the beginning we felt Tom and the Heartbreakers had the potential to do that."

Some attribute the Heartbreakers' longevity of to the fact that its members are allowed to work to no ustide projects, including Petty himself, Al though several Heartbreaker make appearances on Petty's solo discs, 1989's "Full Moon Fever" and 1994's "Wildlownes," Tenth damis the feels are little left out "during Petty's solo forays, but understands. "He spot to do what he's got to do. I get to play with other people, so if he wants to do one without me," he says, "go me, "he says," go have fim."

It is that understanding that has allowed Tom Petty & the Heartbrackers to carry on through the year. After co-producing "Full Moon Feer" with Petty and Campbell, former Electric Light Orchestra frontman Jeff Lynne collaborated with Petty, George Harrison, Bob Dylan and Roy Orbison in the Travelling Wilbury. He then went on to co-produce 1991's "Into the Great Wide Open," which is credited to Tom Petty &

'They've maintained their status as legends for 30 years.'

the Heartbreakers. He is also at the helm of Petty's forthcoming solo album. stream Rock chart and helped propel the album to No. 5. "Greatest Hits" went on to score an RIAA

"I think they love Tom," Lynne says of the Heartbreakers, "and Tom's a real hard-working guy, and he loves his group. It's a mutual thing. That's how they carry on."

Petty began his relationship with Warner Bros. when the label issued the first of two Traveling Wilhurs albume in 1988

"He was obviously a great artist and a great a songwriter and singer," says Lenny Waronker, former president of Warner Bros., who along with former Warner Bros. chimann/LEO Mo Ostin, brought Petty to the label in the early 1990s. "He was someodowy we felt had a long career alread of him, so it was an easy decision when he became available. It "hat not for find people who have that kind of latent that special thing that makes them their own person."

Tom Whalley, the current chairman/CEO of Warner Bros., concurs: "The word legend gets thrown around way too often, but in the case of Tom Petty & the Hearthreakers, it's a perfect fit. They've earned the title and have maintained their status as true legends for 30 years. Tom's voice and the sound of the band has never steered from the course of brining great rock music to their.

fans, "says Whalley, "Tom will be a member of the Warner Bros. Records family for years to come." American Recordings chief Rick Rubin has also co-produced a Petry solo set ("Wildflowers") and worked with him and the Heartbreakers on "Mary Jane's Last Dance," one of two new tracks recorded to flesh out 1993's MCA Records "Greater Hist" set.

"Mary Jane's Last Dance" topped the Main-

stream Next Lital Little Little purpopers and an account of the Committee of the Committee

what space to leave. It's very organic."
With a production resume that runs from
Beastie Boys and Red Hot Chill Peppers to
Johnny Cash and Neil Diamond, Rubin is wellqualified to rank Tom Petty & the Heartbreakers with rock royally. "The only bands that you
compare them to, who have that ability, would
probably be the Stones and maybe AC/DC.

what their role is in the band. What space to fill.

There are not a lot of rock bands that have that."

While such praise is nice, Tench still sees some future challenges. "I just want to see what we can do next." he says.

As for Petty, he has a comment about the band's touring prowess that could just as well apply to its career perspective. I think if I ever feel that I'm not doing it well, I would just stop," he says. "But as long as we're doing it and we're doing it at the standard we want to be playing and the people are happy, we'll keep doing that."

Additional reporting by Melinda Newman in

"'American Girl' is the song that means the most to me, because it's the first one I heard him do. I recorded it myself because Lliked it so much. We went on the road together. played it in a lot of places and had a good time. The song brings back good memories for me. Tom and Lalso wrote a song together, 'King of the Hill,' which we recorded for my album 'Back From Rio.' The song was a moderate hit, and he sang it with me." -ROGER McGUINN

"When I thought I was dying in rehab in 1994. 'I Won't Back Down' was my mantra. It lifted me up out of the pain and made me fight through it, 'The Waiting' . . . summed up my life. We can't stand waiting. we rock'n'roll men and women. Tom Petty's songs are like a great book that you revisit when you need help. His songs make

me better."





Oh, yeah, you wreck us, baby

Pr



REFLECTIONS AND

GRATITUDE AT

WILESTONE PASSES

BY MELINDA NEWMAN

ast October, in an interview that coincided with his receiving the Billboard Century Award, Tom Petty said that he could not believe his band was staring down its 30th year. "I specifically remember thinking if we get five years out of this, it would be really successful," he recalled. "I never thought we'd do

it this long *

And yet, here comes the 30th anniversary. and Petty feels nothing but gratitude that he and his bandmates are still at it, with a fan base that is just as fervent as always.

Billboard caught up again with Petty in late February as he cruised down the Pacific Coast Highway to the recording studio to put the finishing touches on "Highway Companion," his forthcoming solo album, produced by Jeff

Lynne. The new album is expected to arrive in June. Petty, offstage at the Billboard Music Awards in December, said the album will be released on Rick Rubin's American Recordings label, which is distributed by Warner Bros.. However, at press time, confirmation of the deal was still pending.

Although the solo album beckoned, he genially discussed 30 years' worth of the Heartbreakers' music and what is still to come.

This year merks the 30th enniversary of your first elbum. What do you remember about being in the studio with producer Denny Cordall and your boys?

We were really excited in those days. We weren't afraid to try anything, I'll say that, I hear those records now and I can't hardly believe that we did them. but we comehow did

The songs came really effortlessly and the tracks were all played live. It was a joy, really, We were really proud of it when we got it done.

It sounds like you were not afraid to try enything, and that is a spirit you never lost even es success ceme end you hed e lot to lose by taking risks.

Well, we kind of go where the wind blows us, you know [laughs]. We've never really played it safe or tried to make the same record again, it's a lot more fun that way.

Director Peter Bogdonevich is trailing you end the bend for e film that will come out later this year. You ere e very private person. What made you decide to let someone document your life? I think it's a worthwhile project, and I think it's good that he's going to finally tell this story completely. He's put a lot of effort into it so far. Sometimes, giving up your privacy is a little like going to the dentist, and we have let him have access that no one's ever had. So far, it's looking good. We're all pretty excited about it. I think he's going to make a good movie.

You ere heeded to the studio to wrep up "Highway Companion." Whan wa talkad in October, you said the elbum is about the pessege of time. What else cen you say about it? I'm reaching there to try and find a theme. It's just really a nice collection of songs. I think it does have an underlying theme of time and what it does to you

What does it do to you? It makes you old, if you're lucky [laughs].



TOM DETTY in December received the Billboard Century Award to acknowledge his creative achievements and ongoing work

Batween the biography you did lest yeer with Peul Zollo, receiving Billboard's Century Award, the documentary and the 30th enniversery, you ere spending e lot of time looking over your pest. Ara there any revelations coming up as you stroll down mam-

Well the question I'm asked all the time is *Does it feel like 30 years?," and I'd say, "Yes, it sure does." [laughs] It absolutely does. But I think, mainly, I'm just glad to still be doing it, still be taken seriously. I haven't been relegated to the oldies file yet, and I'm enjoying what I'm doing. The movie I just think will put a nice bow on the whole thing, and then we can quit dealing with the past . . . We'll forget about it and get on to part two.

What is in part two?

It's probably more of the same, I suppose. We're already building up songs for a Heartbreakers record, but that's down the road. We've talked a long time about doing a definitive live record. and that could be on the horizon. I don't know. I'd like to do more recording. I don't see us touring forever. Every time we do it now, I wonder if it's going to be the last one, but you know, I think we'll continue to do that, everybody's gung-ho to do it, so . . .

Why do you think it could be the last one? I don't know how many more 50-city tours 1 want to take on. I've spent my life doing that, and I'd like to have some part of my life where I could concentrate more on recording

> Lest October you seld thet you now make records for yourself. How has that changed from how you used to make tham before? I think we always made them for ourselves, really, but you used to have more concerns about [wanting] to have one that's going to be a hit so everybody will buy the record, and I think as time has gone on, I'm more interested in-I don't know how to put [it]-what kind of catalog of stuff I can compile.

Do you have eny kind of checklist of projects you still went to complata? Like a duats album or an album of blues standards?

No, it's just song to song. I'm amazed that they keep coming. That's about it. It's funny, every year or so a batch of songs appear. I don't really understand it, but I'm just glad. I'm not going to question it, because it keeps happening.

In en interview last summer, your wife, Dena, said that you were still a "nervous wreck" before you went onstage. Is thet true efter ell these years?

I am, yes. I'm really nervous before I play. I just, I don't know what it is, but I get to where I can't even speak a few hours before the show, and once I get out there I'm OK.

I don't take it for granted ever. I always want to do my best and give them all I can, so, I really take it seriously.

Any plans for reissuas for the 30th or other ways to celebrate basides the tour? You'd have to ask [my] office, I don't know. Betv

the press and the film and finishing the record right now, I'm one busy guy. So it's nuts, but I love it. it's great. I'm glad to be employed.

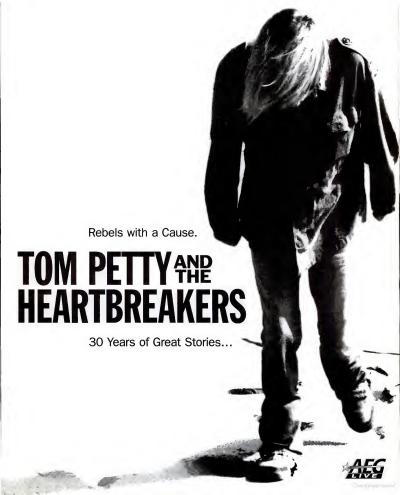
"Zombie Zoo" always puts a smile on my face. because George and Land Tom and a gang of us were together on the night that inspired the song. What makes Tom Petty a unique live performer is that he is a storyteller. I call him 'Aesop Wilbury.' " -OLIVIA HAPPISON

"One of my favorite songs is 'Southern Accents,' I also remember being in England and getting a real jolt of electricity when I first heard 'Refugee,' It was such a structured song, great words ... I was turned on by that. The first time I heard it sung live, I was in shock at how powerful the performance was." -DAVE STEWART

"I have a fondness for some of his early songs that he made popular when we both were just starting out: songs like 'American Girl' and 'Breakdown.' I also appreciate still that he sang on my hit song, 'Girls,' in 1984."

-DWIGHT TWILLEY

Quotes compiled by Craig Rosen and Debbie Galante Block.



HEARTBREAKERS BRING CONSISTENCY AND

PASSION TO SHOWS

WADDELL

isic fads have come and gone during the past 30 years, but Tom Petty & the Heartbreakers remain one of the most enduring live acts by playing their own intelligent version of basic rock-'n'roll-and playing it very well

For Petty, the formula for ongoing road success is rather simple. "We enjoy playing with each other, which I think is a pretty important part of this," Petty says. "If we didn't, we'd have given it up a long time ago."

This year will see Tom Petty & the Heartbreakers stage an extensive tour in the summer and fall to mark their 30th anniversary. And plans call for notable musical friends to join the bill too.

Petty and his band have proved to be remarkably consistent in a touring business known for inconsistency. But, like all great bands, they had to start somewhere,

When manager Tony Dimitriades came onboard with the band, they were still playing

small clubs, though they were already seasoned stage performers.

"You have to remember that the main nucleus of the band-Ben [Tench], Mike [Camp bell) and Tom-had been playing together in Mudcrutch in Florida for several years before I met them," Dimitriades points out. "So they were definitely a great live band even then." lust before the release of its first album in

1976, the band returned to play some old Mudcrutch haunts in Florida to tune up its live show. That was the first thing they did as Tom Petty

& the Heartbreakers, apart from a gig somewhere in the Valley in L.A., and at some point they had played the Whiskey as well," Dimitri-

ades recalls. Supporting dates for Al Kooper and such bands as Kiss followed. But even with its Southern roots and West Coast base, it was in England where

the band first gained footing on the road. The first album had garnered good reviews in the British press, and London agents Barry Dickens and Ian Wright, Dimitriades' friends and countrymen, were interested in booking the band. "They liked the album, they saw there was a little buzz, and they offered me a tour opening for Nils Lofgren in Europe, which at the time was the perfect tour," Dimitriades says. "That's where it broke wide open. We went around Europe, then

came back to England and did a headline tour of the same venues we'd just opened in." While England was definitely onboard, it took a little more effort stateside with the band jock-

eying to get in the middle of three-act bills and snag some scattered headlining dates.

*What we tried not to do at that time, much to the chagrin of promoters and our agents, I would say, was open for the wrong acts," Dimitriades says. "Sometimes we made a decision to play for 500 or 600 people rather than in front of 5,000 people with an act who we thought our audience was not compatible with."

Dimitriades says the band had early believ ers in markets like Boston, San Francisco and Los Angeles. But when the seminal "Damn the Torpedoes" was released in 1979 and the hits followed, it went straight to headlining

The foundation was properly laid. "There were about four years before 'Damn the Torpedoes' where the band did a lot of touring," Dimitriades says, "They could play, and they could turn people on. The band went up there and did what they were supposed to do, and even other major acts' crowds appreciated them." In the 1980s. Tom Petty & the Hearthreakers

became one of America's top touring acts, with the 1985 tour in support of "Southern Accents" documented as the fierce live album "Pack Up the Plantation-Live!* Barbara Skydel at the William Morris Agency

has been Petty's agent since before the Damn the Torpedoes tour. "The progression was incredible," she says

"The impression we always had of Tom, and really what we always looked for, was 'career artist,' artists that had that something special that it wasn't going to be a flash in the pan. You could tell that this was a guy that could be around for as long as he wanted to continued on >>p44



XXXX Ex

We congratulate

TOM PETTY

on 30 legendary years

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI



from >>p42

be around."

Longtime Phoenix promoter Danny Zelisko, now with Live Nation, was also an early believer. "I have always loved Tom Petty. From the very start." Zelisko says. The band and he liked coming to a club I booked called Dooley's back in the "70s. Tom and the boys got up with the Muddy Waters Blues Band and nocked the house to maybe 100 people that stayed behind, hoping something would bappen."

Skydel sees it as a commitment by the band to deliver the goods onstage. "Tom has always stayed true to his craft," she says. "The Heart-breakers are fabulous, they always deliver a great show, and I think that people know that when they go to see at Tom Petty show they're going to see the best."

One of the key testaments of the band's onstage prowess was not part of one of its own huge headlining tours. Bob Dylan invited Tom Petty & the Heartbreakers to join him on his True Confessions world tour in 1986-1987, giving a superstar band the chance

to be sidemen for one of rock's most intriguing tours.

"First of all, it was a joy for all of them," Dimitriades says of the Dylan tour. "Secondly, it was a learning experience to step outside their normal comfort zone and play with someone who's a legend they admired and were fans of, and someone who keeps you on your toes through an entire tour."

The Dylan tour allowed Petty and band to step back from their own still-exploding career. "I think, particular for Tom, it

took some pressure off from being the front guy and responsible for the entire thing," Dimtriades says. "My observation is he enjoyed sitting back sometimes and observing how somebody else did it."

Even with various solo and side projects, Tom Pethy & the Heartbreakers remain a major force on the road. Last year, Pethy and his band put up some of the best numbers of their career, averaging \$600,000 in gross and 15,763 in attendance as one of the top tours of 2005.

The band drew more on a per-night basis than box-office titans including Neil Diamond and the Eagles. The fact of the matter is our ticket prices were lower, so the grosses might have been lower," Skydel says. "But the attendance was incredible, and there was a tremendous amount of excitement around the shows."

Dimitriades adds. "What we charge is not because we couldn't charge more, it's because that's what we all choose to do."

While Petty's box office feats in 2005 were impressive, it is really nothing new for the band. For The Last DJ tour in 2002, the band's most recent trek with a like number of large-venue dates, the averages were \$468,767 at the box office and 15.490 in tickets sold, for a total attendance of 681,592 for 44 shows.

Petty does not focus on the numbers as much as the performances and calls touring "as much fun as you can legally have, I think." Packed houses are something to which the artist has become accustomed.

"We sort of feel like, 'Well, we do this all the

time," "Petty says. "We're always there, if people want to notice."

Petty leaves the number crunching to his handlers. "I'm not really involved in the business." he admits. "I'm fortunate—I've been with the same manager since I started out 30 years ago, and he has a lways been very good at looking after our tours and things. But who would've dreamed that 30 years later we'd still be doing these kind of numbers?"

For Petty and the Heartbreakers, the focus is more on the art than the business, and much of his art, it seems, is connecting with fans.

And Petty notes the band is connecting with a new generation of fans. "We've seen this over the years, the torch being passed down and younger people coming in." he says. "But we still maintain a core audience. A lot of them were even there in the 70s."

In support of a new album and the 30th anniversary milestone, Tom Petty & the Heartbreakers will tour extensively in 2006, with dates



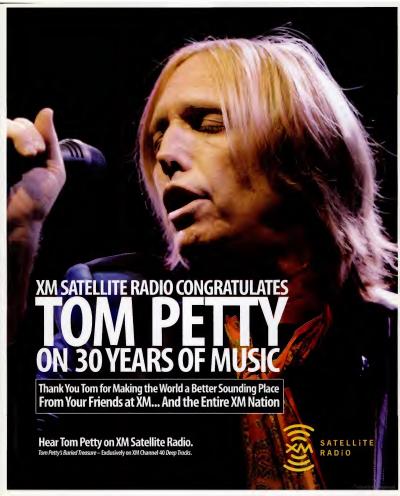
BOB DYLAN, right, invited TOM PETTY &
THE HEARTBREAKERS to back him up on
his 1986-87 True Confessions world bur

concentrated in the June-July and September-October time frames. True to form, they will try something different.

"What we're trying to do is a bunch of shows with different artists that either we like or think would be an interesting show." Dimitriades says.

"One of the main things we're doing is a bunch of shows with Pearl Jam," Dimitriades continues. "We're also talking to John Mayer about doing some dates, as we'll as the Strokes. And maybe in the occasional show there will be a friend [to] come on the road with us for a few days."

Asked to boil down the essence of the touring longevity of Tom Petty & the Heartbreakers, Dimitriades cites two key factors: "A great band that delivers live consistently. And the songwriting. Songs that resonate and last through the years and don't go out of fashion."



GETTING AT THE

ESSENCE OF THE

HEARTBREAKERS.

BY DEBBIE GALANTE BLOCK

ow do you convey the live power of a great rock'n'roll band and the essential oift of its sonowriter? For Tom Petty & the Heartbreakers, old friends and colleagues were more than willing to try for this report celebrating the band's 30th anniversary. And band members Mike Campbell and Ben-

mont Tench weighed in as well. "As 'Damn the Torpedoes' was coming out [in 1979], Tom and the Heartbreakers opened a long European tour for my solo band." Nils Lofgren recalls. "It was unusual to have such

an incredible rock band opening for us. "They were great every night," Lofgren says. " I was shocked. Right from the get-go, the band had an innate ability to present great songs in a very well-produced streamlined presentation. Not a lot of frayed edges, everything in its place.

They were able to present that live with quite a bit of passion."

Tony Dimitriades of Fast End Management. who has represented the band from the start, declares: "They can play anything. They're so tuned in to each other and so similar in their tastes they can do things that nobody else can do."

Petty and the Heartbreakers are "arguably the best American rock band," says producer Rick Rubin, head of American Recordings, who is co-producer of the "Wildflowers" album and "Mary Jane's Last Dance." one of the band's many hit singles. "So you have a great band, with great songs, who make great records. It's really hard to beat."

Each member of the band *brings tremendous musicianship," says Barbara Skydel, senior VP at the William Morris Agency and the band's booking agent. "Mike Campbell is incredible as is Ben (Tench). You're talking about world-class musicians. Tom's no slouch on his instrument either. It's the way they connect with the audience and the way they connect with each other. That's what makes a great live show."

The band in concert is "just so tight," says Jeff Lynne, co-producer of "Full Moon Fever." "Into the Great Wide Open" and "Highway Companion."

"They kind of know what they're going to do before they do it." Lynne continues, "And Tom's a great frontman. That's the key to it all."

Sonically, "what makes them sound the way they do is as much their imperfections as it is their talent and originality," says Jimmy Iovine, the chairman of Interscope/Geffen/A&M Records, who co-produced "Damn the Torpedoes," "Hard Promises" and "Long After Dark,"

"It's the way Tom lays on a beat, and the bass and drums are slightly right behind. It was incredible chemistry. When you put all the instruments up, it would just lock. Mike's guitar, Benmont's organ and Tom's guitar go so well together. What you really have is an orchestra. When blended together it has a real concert sound

From his onstage perspective, guitarist Camp bell says, "It's the old cliché of chemistry and the way we play. There's a certain talent that Ben has, that Tom has, and that I might have. and when you put it together, something hap-

pens that's better than all of us." Tench agrees, "If it's really good live," he says, "it's because we're all aiming at the same thing. There should be some telepathy there. Ron Blair is back in the band and as the new guy he's been in the band 10 years. If you've got a lot of really good songs and play them with heart and you're aiming at the song, that's going to make for a really good show.

And few bands get to play songs as rich as those Petty has written

"We have a great songwriter," Campbell says "His character is very powerful and it's easy to play with someone like that and sound good. It worked to his advantage that he found a group of players that had empathy and an instinctual understanding of how his songs could

Tench adds: "There are 30 years of great songs that this guy wrote-and he wrote a lot of them with Mike. They run deeper than they seem on the top, which is a great thing about rock'n' roll. You can run things past people and they don't even know what they're getting,"

Dimitriades notes that continued on >> n48

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from >>p46

Petty has "the entire package—lyric and melody. Also, he can tell an entire story in one line or paint a picture in one line. You don't have to listen to the entire song or an entire verse to get a meaning from it. One line will do the job for you."

"His songs are unique," Lynne says. "He's got his own little spot in the whole spectrum of music. He's got tremendous words and very different kind of melodies. I always admire what he does with them. And he's a great singer. I think his singing has even gotten better over the years."

Rubin echoes that view. "If you look at his body of work, there are so many great songs. He's an incredible songwriter and when it comes to record making, he's a true craftsman. There are just not a loof people that can do that. It's somewhat of a lost art." Petty was "one of the original guys to hark

back to American songwriters and also a lot of English songwriters," lovine says. " It was a Billie Joe Armstrong of Green Day had the honor of introducing Petty when he received the Billboard Century Award in December. "He's just timeless." he says. "He still has something to say in all his songs. Music has gone through so many different trends and Tom Petty has always been a solid and he just keeps getting better and better."

Petty has "the capacity to really tell the story in the simplest way," says Warren Zanes, formerly of the Del Fuegos, who has toured on a bill with the Heartbreakers and admired Petty's songwriting since his own adolescence.

"Petty's stories were distilled in such a way that it allowed you to identify with the protagonist in the deepest way," he adds. "When I was going through terrible shit. there was jal. On their first U.K. tour, TOM PETTY & THE HEARTBREAKERS opened for Nils Lofgren, who recalls, 'They were great every night.'



'They're so tuned in to each other [that] they can do things that nobody else can do.'

-TONY DIMITRIADES

time when there were these long rock songs, but he would write a three-to four-minute piece that had all the passion of any Led Zeppelin song or Bruce Springsteen song, but yet he condensed it in a three-or four-minute rock song. And he's very good at it." Lenn Waronker, former president of Warner

Bros. Records, notes that "most great writers have their own take on the world. Tom sees things in his way, which makes it unique. I can't exactly explain that, except that you know his language when you hear his songs."

Even other acclaimed songwitters admire Petty's craft. "Tom's a really good guy." Randy Newman says. "We worked together on a track for a record of mine and he worked harder than Idid. He's a great songwirter and bas been since the beginning of his career. He's remained consistent. Not all of us have."

Dave Stewart, who produced "Southern Accents," says, "Tom is incredibly smart and has a beautiful mind. He has a way of distilling what he wants to say fluently, and he doesn't take any prisoners. Everything is spot on and not messy,"

ways] a Petty song. I could tell you my life from 15 years old on with Petty songs better than I could with photographs. He has a distinct gift as a writer."

as a writer."

Stevie Nicks, a longtime friend of Petty's who recorded the hit duet "Stop Dragging My Heart Around" with the singer, says: "What makes Tom so good at this is that he writes about everything. Love in theory. Love in euphoria. Love in disappointment. Love in how it affects everyone: love after a long time. Divorce and how that affects everyone. New Jove and odd love and how

that affects everyone. Then he writes about personal growth and bow that ebbs and flows.

"He writes about the world," Nicks says. "He writes about the record business. He writes about monopolies and the nurturing of new artists that has ceased to exist. He writes about his girlf; girlf; friends, daughters and wives.

"He has always been my great inspiration,"

she adds. "He is magical. There is not, and never will be, another like him."

Additional reporting by Melinda Newman in Los Angeles.

Runnin' Down A Dream

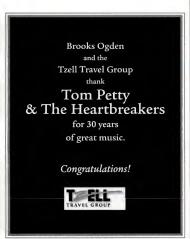


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AND DISCS SPAN YEARS

The following charts as all or the top 10 singles and albums recorded by Forn Petty 8 the Heartbreakers, Petty as as old artist and the two p10 singles and albums recorded by Pose position on 15 to great position of 15 t

Ranking The Top Singles

		TITLE		g
	ARTIST	Peak Position	Debut Date	Label
	Stevie Nicks With Tom Petty & the	STOPERAGGI		
	Heartbreakers	3	July 25, 1981	Modern
2		FREE FALLIN'		
	Tom Petty	7	Nov. 4, 1989	MCA
	Tom Petty & the	DON'T DO ME	LIKE THAT	
	Heartbreakers	10	Nov. 17, 1979	Backstreet
	Tom Petty	I WON'T BACK	DOWN	
	Tom Petty	12	April 29, 1989	MCA
	Tom Petty	YOU DON'T KN		
		13	Dec. 3, 1994	Warner Bros.
	Tom Petty & the Heartbreakers	DON'T COME A	ROUND HERE NO	
		13	March 16, 1985	HCA
	Tom Petty & the Heartbreakers	MARY JANE'S		
		14	Dec. 25, 1993	MCA
	Tom Petty & the Heartbreakers	REFUGEE		
		15	Jan. 26, 1950	Backstreet
	Tom Petty & the	JAMMIN' ME		
	Heartbreakers	18	April 25, 1987	HCA
	Tom Petty & the	THE WAITING		
	Heartbreakers	19	May 2, 1981	Backstreet

	ARTIST	TITLE Peak Position		abel
ı	Tom Petty & the	DAMN THE T	ORPEDOES	
Į	Heartbreakers	2	Nov. 10, 1979	Backstreet
	Traveling	VOLUME ON		
	Wilburys	3	Nov. 12, 1986	Wilbury
Ì	Tom Petty	FULL MOON	FEVER	
ı	Tom Petty	3	May 13, 1989	HCA
Ì	Tom Petty & the	GREATEST H	iTS	
	Heartbreakers	5	Dec. 4, 1993	MCA
Tom Petty & t	Tom Petty & the	HARD PROM	ISES	
	Heartbreakers	5	May 23, 1981	Backstreet
Tom Petty 8	Tom Petty & the	SOUTHERN A	CCENTS	
ı	Heartbreakers	7	April 13, 1985	MCA
	Tom Petty	WILDFLOWE	R\$	
	Tom Petty	8	Nov. 19, 1994	Warner Bros.
Ì	Tom Petty & the	LONG AFTER	DARK	
ı	Heartbreakers	9	Nov. 20, 1982	Backstreet
ĺ	Tom Petty & the	THE LAST D.		
	Heartbreakers	9	Oct. 26, 2002	Warner Bros.

eorge Harrison was cleaning out a closet. He said,
'Hey, Tom, you dig Elvis, don't you?' He said 'Well here,
I want you to have this—this is Elvis' gun belt. I've kept it
ever since. That's the only piece of memorabilia I have at all
of anything."

— TOM PETTY

(as told to writer David Wild for the

Elvis Presley Enterprises production of Elvis Lives)





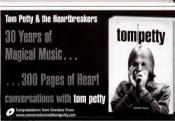
Thanks for all the great music and stories.

Happy 30th Anniversary!

David Saltz

Executive Producer, Elvis Lives







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CAREER FILM WILL OFFER

ANATOMY OF A

ROCK BAND

BY JILL KIPNIS

ne highlight of this year's 30th anniversary of Tom Petty & the Heartbreakers is the release of a career-encompassing documentary about the group that will be coming to theaters this fall. Directed by Peter Bogdanovich (T

Picture Show," "Paper Moon"), the project has the working title "Anatomy of a Rock Band." "The idea is to paint a collage, a picture of

this group who came from Gainesville [Fla.] and what happened to them." Bogdanovich says. "The price you pay for fame and stardom... nothing is free. What is the price in terms of broken hearts and divorces and arguments and children and all that things that people go through? How do the private lives reflect the public and artitic lives?"

The film will feature footage and music videos from throughout the band's career, as well as new performances that have not been available duced fleetingly to Elvis Presley and it changed his life," Bogdanovich asys. "You can't listen to Tom's music without knowing that he's heard a lot of other music like the Beatles, Elvis, the Bryds and Bob Johan. But he's made a niche for himself, and he understands that it's important to know what preceded you. I agree with that sensibility, and we really got along intelligently."

After signing on to the project, Bogdanovich's first major task was going through the wealth of old footage from the band.

"We are asking the editors to put that material into chromological order, and we're making notes on all of that," he explains. "This is everything from previous TV interviews to different performances and footage of the group, home movies, stuff on the bus, rehearsals, tour stuff. All of that."

The director has just started conducting new interviews for the project, and much of the new performance and rehearsal footage for

'We want to explain what impact the group had on the world and the world on it. We will try to put their career into perspective.'

—PETER BOGDANOVICH

interviews from such people as Stevie Nicks and Rick Rubin.

The project will follow the band's entire career from its early days, when it started recording in Los Angeles, to the present. Original band members include Mike Campbell (guitar), Benmont Tench (keyboards), Ron Blair (bass) and Stan Lynch (drums). (Lynch left the group in

1994; Blair left in 1982 and returned in 2002.)
A special 30th-anniversary concert that is expected to take place this summer will be included in the film's final cut.

Bogdanovich admits that he had not closely followed the band's career when he was approached late last year by producer George Drakoulias—who has worked on several of the group's albums and Petty's solo material—about a potential documentary.

He became intrigued by the group's story, and, after having a three-hour meeting with Petty about it. he was hooked.

"Tom is really a child of the rock'n'roll age in the sense that when he was 11, he was introthe film will be compiled during a span of four

The group's videos will also play a crucial role in the film because they are "so iconic," Bogdanovich says

"'Don't Come Around Here No More' with the 'Alice in Wonderland' theme was so different," he explains. "I think they were the first to do a 'story' video."

Bogdanovich expects the film to be released in some theaters close to the anniversary of the band's debut in November. It will also be shown on TV or cable around that time, though details are still being determined.

Additionally, a DVD will arrive shortly after the theatrical release. Bogdanovich says the DVD will likely include one of the group's complete concerts in addition to the documentary.

"We will be as candid as we can in the film,"
Bogdanovich says. "We want to explain what
impact the group had on the world and the world
on it. We will try to put their career into perspective, and we will really get into what Tom
meant by his songs."



"Well I know what's right. I got just one life In a world that keeps on pushin' me around But I'll stand my ground and I won't back down "

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THE LAST DJ' **GETS IN THE**

LAST WORD BY MIKE BOYLE

race the evolution of Tom Petty's bimonthly XM Satellite Radio freeform show, "Buried Treasure," and you will find it begins with the first single and title track from his last studio album, 2002's "The Last DI."

The song was "a scathing critique on the state of terrestrial radio then and now," says XM chief creative officer Lee Ahrams, the guy responsi-

ble for bringing Petty's show to satellite radio. Abrams has a longstanding relationship with Petty and his manager, Tony Dimitriades, and used the song's release as an opportunity to get the artist onboard at XM.

"Tom obviously wasn't thrilled with the state of terrestrial radio at the time of the song's release " Abrams recalls "So. I thought maybe be should show us how he'd like to do radio."

Petty was a perfect choice to do this type of show for XM because as Abrams points out he is a multidimensional artist and Abrams knew the show would be anything but a "best of" classic rock catalog you could hear in Anywhere, U.S.A.

"He'll so from Billie Holiday into an indie band that just came out yesterday," Abrams says. "He's the kind of artist we like on XM because he's intelligent, and he's also musically diverse. and he's not just going to play a bunch of classic-rock hits. It's really music from his soul."

"Buried Treasure" has been on XM's Deen Tracks channel for the past two years, and Abrams reports the artist just re-upped for another year.

Petty records a new show every two weeks at a studio in Los Angeles with the help of a producer. The program is then repeated in different dayparts throughout the week, so that a trucker driving in the middle of Nebraska at 3 a.m. will hear it at the same time as somebody who listens in the morning or afternoon. As for how music is selected for the program

that is a ball that falls only in Petty's court. "There's no real format you can pigeonhole

the show into," Abrams says, "it's totally freeform. It's radio, as Tom likes to do it. That was one of the prerequisites he had for it, and we were more than happy to honor it; anything he wants to do, anything he wants to say, he just lets it flow. It's the music he would play in his living room." Abrams also notes the amount of effort Petty

puts into preparing the show "He's well prepared musically, and he goes

into each and every show knowing exactly what he wante to say too And the result?

While satellite broadcasters cannot yet measure listenership to specific programs, Abrams notes that he looks at "just the sheer volume of phone calls, letters and e-mails [Tom] gets each week" to gauge reaction.

"There's so much content on XM from ever where," Ahrams adds, "but Tom's show probahly gets more response than just about



How varied is the music on a typical Installment of "Buried Treasure"? Here is the playlist from the Feb. 21 show:

OTIS REDDING, "Love Man" GEORGE HARRISON, "Art of Dving" THE ROLLING STONES, "Down the

Road Anlere" KING CURTIS, "Soul Twist" CHUBBY CHECKER, "Slow Twistin' "

TRAFFIC, "Medicated Goo" ELVIS PRESLEY, "My Baby Left Me" CHUCK BERRY, "You Never Can Tell"

DEL SHANNON, "Keep Searchin' (We'll Follow the Sun)" THE JIMI HENDRIX EXPERIENCE.

"Little Miss Lover" JOHNNY CASH, "Everybody's Trying

to Be My Baby LITTLE WALTER, "Roller Coaster" VAN MORRISON, "Enlightenment" BOOKER T. & THE MG'S. "Time is Tight"

SPIRIT, "Girl in Your Eye" FATS DOMINO, "Blue Monday" THE BEATLES, "Baby It's You" THE YARDBIRDS, "I'm a Man" WILSON PICKETT, "New Orleans" THE QUIK BERT'S, "Apple Crumble"

-Mike Boyle

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6 Questions 4 Prince He is all for one-album deals and new CD '3121'







Faith Hill earns three nominations this year 64



RAP BY GAIL MITCHELL

'KING' T.I. HOLDS COURT

LOS ANGELES-Rapper T.I. is too busy getting his career hustle on to ponder where he expects to be in five years.

"I couldn't have predicted five years ago that I'd be where I am now," the Bankhead, Ga., native says. "So it's hard for me to judge. I'm just going to keep grinding like I've been doing."

That grinding is paying off. At the end of 2005, T.I. (born Clifford Herris) beceme e first-time best rap solo performance Grammy Award nominee for "U Don't Know Me " He also co-executive-produced the "Hustie & Flow" soundtrack, which yielded the newly minted Academy Award-winning best song, "It's Hard out Here for a Pimp." The soundtrack was released last year through T.i.'s

But there is no time right now for glory-basking. T.I. is in the midst of a promotional tour for his third Grand Hustle/Atlantic album, "King" (March 28), as well as his feature-film acting debut in "ATL," In theaters March 31, the Warner Bros. Pictures film was co-written by Antwone Fisher and directed by noted video lensman Chris Robinson, Robinson is also a producer of the film together with Will Smith's Overbrook Entertainment, music producer Dallas Austin and TLC's Tionne "T-Boz"

Grand Hustie Joint venture with Atlantic Records.

In "ATL" T.I. plays lead character Rashad, one of four friends dealing with life's challenges after high school. Much of the comedy/drama's action takes place at the local roller-skating rink, Jellybeans. OutKast's Big Bol portrays a drug dealer in the

T.i. says he tried out for the part efter "pretty much bugging people until they gave me a shot."

Ask him how well he thinks the movie will do in the wake of recent artist film ventures like 50 Cent's "Get Rich or Die Tryin' " or Usher's less successful "In the Mix," end he says simply, "I'm not them. Usher's movie was definitely in its own lane. So was 50 Cent's. This is a different kind of movie. It has more of a sense of timelessness to it. But I'll let the people decide."

There is no officiel "ATL" soundtrack; however, several tracks from "King" are heard in the film including first single "What You Know" (No. 10 on Hot R&B/Hip-Hop Songs), "Front Back" and "Ride Wit Me," which is featured in the film's trailer.

For the new album, T.I. says, "what I set out to do was keep everything that people appreciated from my other projects. Then I just added whatever I thought was missing."

"King," whose title is derived from T.I.'s self-anointed sobriquet "king of the South," is primed to deliver on the promise of his first two Atlantic albums, 2003's "Trap Muzik" (featuring "Rubber Band Man"), which peaked at No. 2 on Billboard's Top R&B/Hip-Hop Albums chart, and 2004's "Urban Legend" ("Bring 'Em Out" and "U Don't Know Me"), continued on >>pS8



MARCH 25, 2006

>>>ATLANTIC ON FILM Atlantic Records and Bryan Turner's

Melee Entertainment have entered into a multifaceted agreement to develop film and recording projects. Meiee, which has

a multipicture deal with Paramount Pictures, will develop theatrical properties featuring Atlantic artists

using the label's creative and/or financial resources. On the album side. Atjantic may release companion soundtracks when

appropriate and has a first-look option on acts signed to Meiee. -Melinda Newman

>>>BNA PULLS SONG Nashville-based BNA Records

has pulled the first single from its new group the Lost Trailers. In a letter to country radio, BNA senior VP of legal and business affairs Katherine Woods says changing the single from "Chicken Fried" to "Call Me Crazy" was necessary because

one of the song's writers changed his mind about licensing it to BNA. Although not named in the letter, song co-writer Zac Brown decided he wanted to keep it for himself. The track will also be pulled from the band's forthcoming album.

Although the single had not officially shipped to country radio, enough stations were playing advance copies for it to debut on Billboard's Hot Country Songs chart at No. 53.

>>>TIPPIN LEAVES LYRIC ST. Country artist Aaron Tippin has exited

the roster of Nashville-based Lyric Street Records, which has now pared its roster back to six acts. Lyric Street's roster comprises Rascai Flatts, Shedalsy, Josh Gracin end newcomers Trent Tomlinson. Sarah Buxton and Lisa Shafer.



Wusic

T1 from >>n57

which reached No. 1. Offering up a mix of street anthems and club lame the album includes cameos by Jamie Foxx ("Live in the Sky"), UGK ("Front Back"), BG and Young Jeezy (both on "I'm Straight") and Pharrell and Common ("Goodlife") plus Grand Muetle artists Young Dro. Governor and PSC (Pimn Squad Click) Broducer Include longtime cohorts the Neptunes, Just Blaze, Kevin "Khao" Cates.

Switz Bestz and Mannie Erech Carlos Adams, Virgin Entertainment Group's Los Angelesbased urban/soundtracks product manager, says the setup between the album and movie could not be better. Predicting that "King" will debut at No. 1. Adams notes that "this record is not about first-week sales. It should continue to sell well throughout the year, T.I. has clearly established himself in the rap game as one of its most valuable players *

T.i. has been steadily buildinclude star quotient since 2001 That is when Arista Records released his album debut "I'm Serious " After the title track featuring Beenie Man managed to reach only No. 72 on the DAR chart, T.i. left the label. Before signing with Atlantic in 2003. he self-issued several releases and mix tapes. He also recorded a quest appearance with Killer Mike on Bone Crusher's top 10 R&R bit "Never Scared " Then he hit with the R&B top 15 single "Rubber Band Man "

A side trip into a work release program soon after to satisfy a probation violation for a 1998 consistion on a controlled substance charge did not impede T.I.'s drive, "Urban Legend" followed, T.I. also made the rounds on a number of projects by a variety of artists including Cond. o. Slim Thug, Mario and Destiny's Child, whose "Soldier" also featuring Lii Wayne, nabbed a 2005 Grammy nod for best rap/

supp collaboration SPRINT CONNECTION

A linchpin in the marketing of "King" is the "T.I. Sprint Takeover" campaign. Sprint cellphone customers will be able to download "What You Know" and "Dide Wit Me" from the new album before its release and also have access to exclusive ringers, call tones and images Patrons will also have exclusive access to a video shot by T1's crew during the album's launch week and be able to view full T.I. music videos and "ATL" clips. The rapper will be Sprint's

April artist of the month Supplementing that campaign will be an appearance on MTV's "TDI " (March 27) a sweepstakes contest in associ ation with BET, online chats/ Interviews (Yahoo AOI mus space.com) and a hosting gig

on MTV2's Sucker Free Sundays programming. Listening parties and movie premieres are scheduled for Houston Dallas, Chicago and Detroit before the release dates. Larger premiere events are being slated for Atlanta and Los Angeles the week of March 27

The album will come packaged with a bonus DVD featuring footage from T.I.'s concert last fail with Young Jeezy, new video footage shot with UGK and a "Ride Wit Me" video. According to Atlantic president Julie Greenwald, the promotional juggernaut will extend

into the second week of April. As CEO of Grand Hustle, T.I. is also responsible for upcoming albums by such label acts as R&B singer Governor, R&B newcomer Rashad and rapper Big Kuntry King, This summer, T.I. is sponsoring two teen girls through the "it's Cool to Be Smart" program. This inaugural T.I. music sponsorship proiect helps support the local Boys & Girls Club in Atlanta.

Future business plans include a clothing and shoe line, in addition to such ongoing enterprises as a construction company, a nightclub and a car concierge company T1 says it all holls down to one thing: vision. "I've just always had a vision," he says, "I think things and try to make them happen."



Confab Back To The ATL

Adopting the sentiment behind the Staple Singers' oldschool hit. "Let's Do It Again." Rillhoard is returning to Atlanta for its seventh annual R&B/Hip-Hop Conference. Mark Sept. 6-8 on your calen-

The last time Billhoard checked in with Tim & Bob. the pair had wrapped executive-production duties on

Disturbing The Peace's first R&B artist, Bobby Valentino.



dare: this year's site will be the Renaissance Waverly Hotel Stay tuned to billboard events com as well as this space for updates regarding panels, showcases and our annnal awards show

BEYOND THE 'THONG': Sometimes a hit song can leave too indelible an impression. Just ask production duo Tim & Bob. At one point in 2000, you could not go anywhere without hearing Dru Hill frontman Sisgo's first solo smash, "Thong Song." Valentino's 2005 self-titled solo debut spun off the track "Slow Down," which reached No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 8 on The Billboard Hot 100, Collaborating with the singer on his sophomore CD, Tim & Bob are among a contingent of R&B-focused producers cashing in on the genre's current wave of popularity.

"There was a lull before Bobby," Bob says, "We were just kind of waiting until we could find our lane again. Then John

Legend made an impact with 'Ordinary People.' That was a good sign that people were more

open to this kind of music." "We were going to different companies and being told, 'You're not stars.' " Tim adds. "We won't name names but it's good to prove people wrong.

We've been doing this for 15 years and know what we're doing, having worked with Boyz II Men, TLC, Jon B., Case and others The pair's current production slate includes work with

Ice. Donell Iones. Ronald Isley, Heavy D. Mya and Brian McKnight. Tim & Bob are also developing a number of new acts, including R&B singer Eddin Cole

SNIPPETS: Pharoahe Monch has signed with Steve Rifkind's Universal Records-distributed SRC Records. The first album. due later this year, is called "De-

sire" and was produced by Lee Stone and Denaun Porter. "Push" will be the project's first commercial single. Songwriter/producer Jonathan "I.R." Rotem is racking up

chart and airplay attention by way of Rihanna's hard-charging new single "SOS." He also produced Lil' Kim's new single. "Whoa," The song is on the incontinued on >>p60



Global Pulse EDITED BY TOM FERGUSON (terguson@eu.billboard.com

A Choice New Galway Gal Ireland's Feeney Has Labels Beckoning After Winning Music Prize

Galway-based singer/songwriter Julie Feeney says she is weighing options in the wake of her unexpected Feb. 28 win of the Irish music industry's inaugural Choice Music Prize. Multi-instrumentalist Feency says major and independent la-

bels in Ireland and the United Kingdom are calling since the Choice panel of media/music industry professionals chose her self-produced, self-released debut "13 Songs" as the Irish album of the year. The album was issued in Ireland last September through 27-

year-old Feeney's Web site (juliefeeney.com) and distributor RMT. She reports shipments of 5,000, including online sales from as far away as Japan. Feeney currently does not have a manager, label or publish-

ing deal. "I'd hope to have a deal in place soon so that I can keep the momentum going." Feeney says. "But I feel so lucky winning the Choice prize. It's amazing-it's increased my profile so much."

That raised profile has already seen Feeney's subtle brand of "chamber pop" picking up airplay on Irish national broadcasters RTE and Today FM.

A classically trained singer and composer, Feeney graduated from Trinity College Dublin's music school before touring internationally in the Irish National Chamber Choir for four yearsa job she only quit the week she won the Choice prize. -NICK KELLY

SENSE OF DIRECTION: Since its Nov. 25 release, a three-CD career retrospective by late singer/songwriter Fabrizio de André has been a constant fixture in the top 20 of the FIMI album

charts in Italy "In Direzione Ostinata e Contraria" (Ricordi/Sony BMG) has shipped more than 300,000 units domestically to date, Ricordi/

Sony BMG local main project manager Maria Brindisi says, "It's proving one of this year's best-selling records. De André's songs remain contemporary and yet timeless." De André was a towering figure in Italian songwriting from

the 1960s until his death in 1999, a few weeks before what would have been his 59th birthday. Several de André compilations have appeared since, but the 54-track, three-CD set is the most complete, covering his Ricordi/BMG record- continued on >>p60

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Teen Angst's New Voice

17-Year-Old Teddy Geiger Gets Personal On 'Underage Thinking'

LOS ANGELES-Teddy Geiger is elready e renaissance man. and he is only 17 years old.

On his debut pop elbum, "Underage Thinking" (Cred/Columbia), out Merch 21, Gelger sings, plays quitar, piano, bass and drums. He wrote or cowrote 11 of its 12 tracks.

Geiger's appearance on the VH1 reality show "In Search of the New Partridge Family" led him to meet producer/songwriter Billy Mann. Menn signed Geiger to his Cred imprint and brought him to Columbia.

Gelger also had a recurring role on the now-canceled CBS show "Love Monkey." for which his first album single, "For You! Will (Confidence)," served as the theme sona

Geiger's life during the last year and a half also included an opening-act stint on Hilary **Duff's Still Most Wanted arena** tour and supporting gigs for ertists including Gavin DeGraw. Jesse McCartney, Kelly Clark-

son and the Click S. All this and Geiger still wants to expand his career. "Half of the reason I'm in mu

sic is performing and writing songs, but I'm also into the recording side. I totelly went to produce," Geiger says. "I am also open to doing more acting." Menn adds that at the least

Geiger will co-produce his next elbum. "With Teddy, it's only e matter of when with every facet of his career," he says.

When Gelger started to record his first album, he already had years of experience behind him. He was writing end arranging his first tunes on guitar end piano by the time he was 8, and he began performing at teen venues in his hometown of

Rochester, N.Y., by high school The songs on "Underage Thinking" ere Inspired by issues ebout life end romance with which all adolescents grappie "Most of the songs on the

elburn I wrote recently, though there ere some that ere very old." Gelger seys. " 'Try Too Hard' I wrote when I was 10 or 11. All different things inspired these songs. I also had e relationship with a girl for a while, and that gave me a

couple of songs."

With producer Mann Gelger recorded 1S songs before paring the track list down to 12. As

the process developed Gelger became more assertive about errangements and production. " 'Gentleman' is probably my

favorite song, partly because it was toward the end of making the album," Geiger says. "At the beginning. I let the guys just work, and I saw what they came up with for the arrangements. As time went on, I

would say "Let's try this or that.' The more I was involved, the more my sound got Into the music"

The album blends an obvious pop sensibility with melodic errange-

ments replete with strong guitar hooks. "Musically and lyrically you

listen to this record and you forget how old this kid is Menn says

First single "For You I Will (Confidence)" is No. 53 on The Billhoard Hot 100 and No. 33 on the Pop 100.

The treck has streemed 364,000 times et AOL through March S. eccording to data provided by the company.

The marketing campaign for Geiger has been in action for elmost e yeer, according to Columbie senior VP of marketing Barbara Jones "We started the marketing

process in April of last year be cause we know that this artist is a long-term development project for us." Jones says, "We expart to be working this record for 18 months to two years." Jones says the strate qv in-

volved getting Geiger in front of the 1B-34 demographic even though he also has a vounger following "Just because his personal

experiences may have been about something happening to him in high school, anybody can relate to things he is saving in their own way." Jones says.

"We are really looking forward to the release of this title," says Holley Stein, spokeswoman for Ann Arbor, Mich.based Borders Books & Music.



appeal and all the media attention he has gotten has been helpful. We will have this title on e display with other new and emerging artists that we ere excited about."

in addition to booking him on severel tours during the last year and releasing e single to top 40 end edult top 40 redio in Jenuery, pre-elbum marketing included releasing a six-track EP ("Step Ladder") over the summer, which fea-

tured songs including "Under-

Publishing (BMI) In September, Columbia

teamed with Clear Chennel Partio online (clearchannel com/ radio) on e program called "New," which placed Geiger's Information on a variety of the company's top 40 Web sites.

In Jenuary, Gelger was also chosen as one of AOL's "Break ers," e quarterly program that highlights new ertists, and he has been prominently featured on AOL's welcome page and on its teen Web page

The "For You I Will (Confiinclude Peggy Lee's "Fever" and

dence)" music video features Kriston Cavallari of MTV series "Laguna Beach." The video was the subject of a making-

of segment on MTV's "TRL" end hes been streemed 500,000 times on AQL since its lete-January premiere, eccording to Jones. Release week, Geiger will

pley his hometown end will elso eppeer on "TRL." "CBS Seturday Morning" end "Late Show With David Letterman " In addition, he will be featured as the sole spokesman for Levi's new IPod-wired leans fall camnalon Jones says the Levi's plan will also feature a large outdoor artvertising nuch

GEIGER

Gelger is already looking ahead despite his full calendar. which is expected to include a slate of eli-ages concerts

throughout spring. "I've written ebout 30 % songs since we finished the

elbum." Geiger says. "I promised myself i wouldn't stert thinking about the second elbum, but on Merch 21, I start 3 thinking ebout it."

GLOBAL PULSE from >>p58 ings from 1967 to 1997.

The project was a labor of love on the part of de André's widow Dori Chevri who selected the tracks," Brindisi says. De André's songwriting catalog is published principally by BMG Ricordi Music Publishing -MARK WORDEN

BLUE TRACKS: EMI Music Relgium A&R manager Jean-François Soenens reports interest from overseas labels and EMI affiliates in releasing its "Sidetracks" album series on the Blue Note imprint. The project invites various

Belgian DJs to mold Blue Note classics into their own continuous mix. Launched in 2001. EMI says the first five albums have averaged about 10,000 shipments each

"Sidetracks Vol. 6: Mad About Blue" appeared Jan. 6 in Belgium, the Netherlands and Luxembourg. Bassist/songwriter/

producer Alex Callier of Sony BMG Belgium jazz-influenced alternative act Hooverphonic compiled the set, heftily remixing 11 of its 13 tracks. With Hooverphonic," Cal-

lier says, "we tend to write sad songs; one cloudy day, the rebellious part in me put 'Dark' by Julie London into my equipment and I started remixing it. I was pleasantly surprised by the result, so I gave the rest the 'Callier treatment." " Other tracks

Sarah Vaughan's "Ill Wind." "We're (now) taking the proj-

ect beyond Die " Brussels. based Soenens says. He says Vol. 7 will be "treated" by Tom Barman, vocalist with Island/ Universal alternative rock quintet Deus. "It's good to see these musi-

cians can relate to classic jazz records, although they may not be their roots," Soenens says. -MARC MAES

R&B from >>p58 carcerated rapper's fourth stu-

tributed Grand Hustle label and dio album, "The Naked Truth," and is featured on her BET re-Hustle Beatmaker." ality show "Countdown to Lockdown," which premiered officially a wrap for 2006 but it March 9. BET's partner in the

Edmonds Entertainment. Kevin "Khao" Cates, a producer on T.I.'s upcoming "King" (see story, page 57), is readying this year. The project's first single, through T.I.'s Atlantic-dis-

six-episode, half-hour series is

Cates' Intaprize label, is "Grand Black History Month may be

does not have to be. With a foreword by Quincy Jones, "On This Day in Black Music History* chronicles 100 years of black music through daily entries that comprise more than 2,000 facts. Jay Warner wrote the book. which is published by Hal Leonard Corn

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Prince quietly sits at a corner table during Universal Music Group chairman/CFO Doug Morris' Feb. 8 post-Grammy Award party, Universal Republic president Monte Linman joins him to talk about his March 21 release "3121"-Prince's debut for the label under a one-album pact.

Since Prince's self-described "slavery" tenure at Warner Bros. Records ended in 1995. he has agreed to only one. album deals and has had similar arrangements between his Web-centric NPG Music Club and FMI Arieta and Columhia Prince has said he does not understand why all the labels cannot distribute his albums at the same time. One music executive responded, "Well, it sounds like a good idea, but think about it, we all supply the same retailers. They can only

stock so many records!" Lipman says he is bullish about "3121," which features guest appearances from new Prince protésé Tamar as well as legendary saxophonist Maceo Parker. Universal will ship almost 1 million copies the first week. Prince's last release, 2004's "Musicology." debuted at No. 3 on The Bill-

hoard 200 and has sold 2 million units, according to Nielsen SoundScan. A Billhoard reporter ap-

proaches Prince's table to schedule an interview. Prince smiles and says. "When the time is right, we will talk." Prince does not like to talk much. He prefers to make music and perform, and if it is very, very important, he will correspond via e-mail, which is how Billboard received this worldwide exclusive

The likely reason for Prince's desire to write instead of talk might be so he can use his signature Prince-isms: "2" is "to," "b" is "be," "c" is "see." "eye" is "I" and "nrg" is "energy." Appreciative of a platform to speak his mind, he signs his e-mail: "Thank 4 granting us this forum 2 holla from, Peace,"

Q: Why is making one-album deals a good business model for you? A: This was the first agreement that was designed by us without the clause/claws of the standard recording deal. The best business model is one that is freeflowing, just like the music.



Q: What do your fans not know

about you? A: There's a lot that fans don't know about me. People tend 2 project on 2 U whatever they

Q: What are your thoughts on the music business with the advent of mobile and digital?

A: Music is a sound nre wave that is best xperienced LIVE. Because eye play music, eye have a different perspective on how it should b delivered. That said, eye (am) not so sure a musician would have come up with the idea 2 sell music in the digital realm

Q: Do you see yourself as an

A: Innovator? It's not a word eye use, but we do try 2 introduce new ideas or methods 2 business that more resemble the common-sense principles taught in

Q: What inspires you? A: 2 c someone breaking free from the limitations of the world.

Q: Who are you listening to A: Musically, eye am listening 2 Tamar right now. She is a brilliant writer and a kind soul. Her 1st album is coming out in May of this year

The Beat IFLINDA NEWMAN mnewman@billboard.com

Remembering Townes Van Zandt

Close to 10 years after his death. Townes Van Zandt remains revered by other tunesmiths especially fellow Texans like Guy Clark, Lyle Lovett, Willie Nelson. Joe Ely and Norah Jones. His tragic, self-destructive life and soulful, songwriting mastery are explored in the documentary Be Hereto Love Me" (Palm Pictures), which came out on DVD March 14. Best-known for writing the country hits "Pancho &

effy" and "If I Needed You."

Van Zandt died in 1997 of a heart

attack at the age of 52. Elv. who is no slouch at songwriting himself, had a hance encounter with Van Zandt that changed his life. Elv picked up a hitchhiker more than 35 years ago who left Fly with a copy of Van Zandt's new album at the time, "Our Mother the Mountain," as he hopped out of the car. That hitchhiker was Van Zandt "He handed me a record out of his backpack that he'd just made in San Francisco," Elv says. "We played that record for the next days, months and years. It was an eve-opener. We were just beginning to write songs and Townes set a whole new standard for how songs should

Van Zandt never achieved substantial fame or financial success, because, as the documentary points out, he seemingly sabotaged himself at every turn. *When he was supposed to show up for an interview," Ely recalls, "he'd be at the corner bar writing a song."

he pritter "

Ely learned a great deal about Van Zandt from the Margaret Brown-directed film, including that Van Zandt received shock treatments that wiped out many of his childhood memories. *1 [think] he was trying to find some hint of his childhood." Ely says. "He struggled with the memories. That may be why his sones

were so dark: He was looking into a well "

Fly last saw Van Zandt in November 1996. "Two months before he died, he came to a show I was doing in Italy," he says. "We sat and talked for a long time. and he was still on a quest. He just never felt like he'd ever written anything that had ever satisfied him. He just kept thinking

MORE SCENE & HEARD: Speaking of mucic films, the American Film Institute will hold its fifth music documentary series in Los Angeles starting April 5.

Hald for six consecutive Wednesdays, this year's festival kicks off with "Everyone Stares" The Police Inside Out." Police drummer Stewart Copeland's first-person account of his years in one of the world's biggest bands (Billboard, Jan. 28). It will be followed by "Metal: A Head-

banger's Journey" (April 12); "Ziggy Stardust and the Spiders from Mars" (April 19); "loudQuietland: A Film About the Pixies"

(April 26); "George Michael-A Different Story" (May 3); and "Leonard Cohen: I'm Your Man" (May 10) Tickets went on sale March BABY ON BOARD:

Dave Grohl tells Billboard that he and his fellow Foo Fighters are off the road until his first baby is born We'll probably start

doing some shows here and there in June and July," he says, "but for the most part, we're just going to kind of take it easy." The first-time papa is getting

plenty of advice from those who have gone before him, including: Keep any potential baby names to yourself. "That's the first advice people gave me:

Jazz Notes

DAN QUELLETTE douellette@billboard.com

Organist's New Vibes

DeFrancesco Teams Up With Hutcherson On Concord Release

Last summer Hammond BT Smith's death organist Joey DeFrancesco caught vibes maestro Bobby Hutcherson at the Jazz Showcase in Chicago. The evening proved to be a moment of convergence, both musically and personally

On the music front, De-Francesco was so inspired by Hutcherson's playing that he asked him to quest on his next album. "Bobby was playing his butt off with heavy emotion." says DeFrancesco, who three years earlier played a few Midwest dates with Hutcherson. "He's a legend. He took up where Milt Jackson left off on the vibraphone and has built upon it *

DeFrancesco enlisted another master, tenor saxophonist George Coleman, for the harmonically rich "Organic Vibes." out March 21 on Concord Jazz. It is DeFrancesco's follow-up to "Legacy," last year's summit of B3 bombers with Jimmy Smith, and the final recording before

While DeFrancesco, who parked renewed popularity of

the dynamic instrument in the '90s, characteristically speeds

on the keys through the new disc, he also opens up the tunes for more band engagement, "This record is a whole new vibe for me." he says. "We stretch out, and I feel like I'm coming into my own." Seemingly a jazz mainstay

for several decades, De-Francesco turns 35 April 10.





Latin Notas LEILA COBO Icobo@billboard.com

Miami Gets Mega TV

New Channel By Radio Giant SBS Will Offer Syndication

names, don't fucking tell your family. The recent launch of Miami TV station Mega Everyone will start TV included the presence of Latin stars Ricky

piping in there." " He Martin, Daddy Yankee, Chayanne, Carlos Vives, would not spill the beans to Bill-Enrique Iglesias and Aleiandro Sanz. board either, but adds, "It's a fam-In other words, it was the sort of lineup one ily name, so it's very nice. It's not

ould most likely run across at an internationally televised award show rather than the launch of a TV channel

But such is the power wielded by station wner Spanish Broadcasting System, the largest Hispanic-owned radio network in the country. Stars who have been supported by SBS' outlets (including top Los Angeles radio station KXOL) or hope to be supported by them, flocked to chairman/CEO Raul Alarcón's private event at his home

However, Mega TV (channel 22 in Miami) aspires to be more than a local station.

"This is part of a bigger plan and strategy," says Cynthia Hudson Fernández, SBS' newly named chief creative officer and executive VP.

"It's not that we're taking over another company. We're developing from the bottom up." The bottom-up development involves the creation of original programming (approximately 75% of Mega's shows are self-produced) that fo-

cuses on music and entertainment. Much of the content stems from SBS' existing talent, including its extremely popular on-

air personalities It was content that could have life in other nedia," Hudson Fernández says

Mega TV plans to offer its programming for syndication in the United States as early as this summer. By fall, the bope is to launch international syndication.

RICK CON SABOR: In other SBS news, Los Angeles listenters may by now have beard an anusual voice over the KXOL airwayes on Sunday morning. Sounds like Rick Dees? It should.

Weekly Top 40 Con Sabor (With Flavor)," a countdown of hits played by KXOL, which spins hip-hop, reggaetón, urban and top 40 Latin and mainstream music.

Dees, formerly with KISS Los Angeles, is best-known for that other countdown show-the nationally syndicated "Rick Dees Weekly Top 40."

"Con Sabor," which airs Sundays from 6 a.m. to 10 a.m., is exclusively produced for KXOL. Although the station has reveled in its bilingual format, this is its first all-English show, SBS programming VP Pio Ferro says.

"In all the years I've been programming, I've never done anything like this," Ferro says, referring to an English show on a Latin station. "We think it fits."

"I've been at it for a long time." first onstage performances. But he says. "I was playing with DeFrancesco also wrote new Miles [Davis] when I was 17. That tunes, including the sumptuous, was incredible. We became gently grooved "Colleen." tight. But I had to guit his band "That's for my fiancée."

> PALMETTO PULSATION: Sixteen-year-old vibrant jazz India Palmetto Decorde le eva cavating its vaults to reissue significant titles. The series will he called Palmetto Classics with CDs priced at \$11.98. The first installment bows March 21 with albums by drummer Matt Wilson ("As Wave Follows Waye " 1996): chamber lazz trio Thirteen Ways, featuring planist Fred Hersch, reeds player Michael Moore and drummer Gerry Hemingway ("Forus" 2000): planist Andrew Hill ("Dusk," 2000); and bassist Ben Allison ("Medicine

lease "Cowboy Justice" with his new quartet featuring guitarist Steve Cardenas, trumpeter Ron Horton and drummer leff Ballard

BIRDLAND ITALIANS: Outside the United States, the most vibrant jazz scene is in Italy, which has contributed a wealth of top-tier performers. As they have done regularly in recent years, the Italians once again storm New York on masse, this time at Birdland, March 28-April 2. Marquee handleaders include trumpeter Enrico Rava (with rising-star trombonist Glaniusa Betrella In his group); planists Dado Moroni. Stefano Bollani and Enrico Pieranunzi (with renowned American drummer Paul Motlan in his trio): bassist Glov Tommaso; and precoclous saxophonist Francesco Cafiso.

THREE DOT LOUNGE: Singer Dianne Reeves leads a five-day workshop for jazz vocalists at the Welli Music Institute at Carnegle Hall April 5-9, culminating in a Zankel Hall performance . . . Smooth lazz saxophonist Najee, whose latest album is "My Point of View" on Heads Up International, was honored as outstanding jazz artist at this year's NAACP Image Awards show, broadcast on Fox March 3.

QUOTABLE: "The first 15 years of my life, I didn't like at all," said Ricardo Ariona, accepting his ASCAP Latin Heritage award at the El Premie ASCAP ceremony March 7, which honored the writers and publishers of ASCAP's most-performed songs. "That's why I decided to become an author and create my own life. In my songs. I changed the presidents I didn't like. and I went to bed with women who didn't want to go to bed with me." Then, Ariona surprised the audience with

the story behind "Mojado," one of the hits from his current album, "Adentro" (Sony BMG). The track, which he recorded with regional Mexican group intocable, is ostensibly the tale of many immiorants.

But one in particular. "This song is for my mother, who came bere

as an undocumented alien," Arjona said. "I wrote it for her." Then, be sang, accompanied only by bis guitar and a solo violin. Nothing else was needed for this voice to drive his point home.









From Movies To Videos

Phoenix And Witherspoon (Johnny And June) Nominated For CMT Music Award

Actors Joaquin Phoenix and Reese Witherspoon probably never expected to star in a mustic video when they signed on for the film "Walk the Line," but their version of "Jackson" has netted them a CMT Music Award nomination for collaborative video of the year. The pair portray Johnny Cash and June Carter Cash in the film and the video, which is taken from the movie.

There are few other surprises in this year's nominations announced March 15. Winners will claim awards at the April 10 ceremony, which airs live on CMT from the Curb Event Center at Belmont University in Nashville.

Faith Hill, who earned just one nomination in the recently announced Academy of Country Music Awards categories, makes up for it here with three CMT nominations plus one for her director Sophie Muller, who lensed Hill's bighaired, retro-costumed "Like We Never Loved at All" video.

That clip, which also stars her husband Tim McGraw, earned nods in the video of the year and collaborative video categories, while Hill's performance-based "Mississippi Girl" clip is nominated for female video of the year.

Other triple nominees are Brooks & Dunn, Brad Paisley, Keith Urban, Trace Adkins and Carrie Underwood.

Brooks & Dunn's "Believe" netted nods in the video of the year, group/duo video and most in-

spiring video categories. Paisley's "Alcohol" is a video of the year contender, and his "When I Get Where I'm Going," which features Dolly Parton, is nominated in the collaborative and inspiring video categories.

Urban's "Better Life" earns nods for video of the year and male video, while his "Making Memories of Us" is nominated in the "hottest video" category, which honors the year's sexiest clips.

Despite offending a few female viewers with its T&A theme, Adkin's 'smash' 'Honky Tonk Badonkadonk' turns up in the video of the year, male video and hottest video categories. On the other end of the spectrum, Underwood's 'Jesus, Take the Wheel' earns accolades in the female video, breakthrough video and inspirins video categories.

For a complete list of nominees, which are chosen by CMT viewers, go to billboard.com/ awards.

ON THE ROW: Bryan Switzer has joined ABC Radio Networks as director of affiliate relations for the Kis Brooks-hosted 'American Country Coundown." Switzer's previous positions include VP of promotional Universal South Records from 2002 to 2004 and, before that, VPJGM of Atlantic Records in Nashville. Most recently, he was a consultant for Gulf Coast Records.

Peter Crosnia foins the Country Music Assay.

as editor of its magazine, CMA Close Up, March 20. Cronin, a former Billboard associate editor, was a publicist at SESAC and editor of SESAC. Focus magazine. Prior to joining SESAC, he was creative director at Bug Music and Maverick Music in Nashville.

BOARD ROOM: Murrah Music's Roger Murrah has been elected chairman of the Nashville Songwriters Foundation board of directors. Murrah was a 2005 inductee into the Nashville Songwriters Hall of Fame.

Other officers elected to serve terms for 2006 are vice chairman John Van Mol. CEO of Dye, Van Mol & Lawrence: secretary Brian Williams, senior VP/director of the entertainment private banking group at SunTrust Bank; and treasurer Cecilia. Mynatt, VP of business development for Contested to

In other news. Tamaza Saviano, owner of American Roots Publishing and Saviano Media in Nashville, has been elected president of the Americana Music Asan: board of directors for 2006. She previously served as the trade groups Y V. Mattson Rainer, PD of KNBT New Braunfell/San Antonio, was considered to the Company of Y. Mattson Mainer, PD of KNBT New Braunfell/San Antonio, was rectored poh. Alle was elected secretary while SESAC president/COO Pat Collins was voted for group's treasurer.



BeatBox

KERRI MASON kmason@billboard.com

Digital EP Makes A Move

Labels Embrace Format's Immediacy For Acts New And Old
Faster than a speeding album, pled with DJs' desires to get from ertists in between a

more powerful than a single, able to leap online sales charts in a single bound, the digital EP is dence/electronic's new superhero formet.

Record lebels ere using the three- to five-track collections to do everything from build

three- to five-track collections to do everything from build new acts and foster continual connectivity between artists and fans to simply avoid the costs associated with creating tangible product.

San Francisco-based Six Degrees, home to substantial artists like Banco de Gala, DJ Spooky and State of Bengal, has been using digital EPs for more then e year. The lebel's latest is a collection of remixes for Niyaz, e Persian-Influenced trio anchored by superproducer Carmer Rizzo.

"I think that fans of dance end electronic music are generally internet-savvy," Six Degrees co-founder/president Bob Duskis says. "That, coupled with DJs' desires to get new music first and get it out and to sho to the dancefloor es quickly as possible, makes the electronic genre perfect for this method of distribution."

Ann Arbor, Mich.-besed new inset for methods of site of the method of distribution."

Ann Arbor, Mich.-besed new inset for methods to sho to sho to the method of distribution."

Ghoatsy international is one forthe dence world's most adventurous and well-conceived young labels, specializing ein existe "wann-pop," or surprisingly accessible left-field electronic missie. It is aunchet the Ghosty build by the world with "Swamp," containing five new tracks from electro-pop tonoic mount of the world thinkwest Product.

"We went to validate the idea of digital to our customers as a way of hearing solid music that's not just the 8-sides," Ghostly founder and president Sem Velenti says. Retall is the center of our universe; indie retail especially, and EPs don't really sell, of the digital EP series] is exhauce for relase new music

from ertists in between albums and to show that the digital format isn't ad hoc stuff. These are strong releases that could come off an album." Valenti plens to releese a new instellment from e dif-

ferent ertist on his roster every month this year. The EPs are available as ITune EPs are available as ITune exclusives for three months, efter which they move to other online reteilers like Rhepsody end Bileep. So fer, it is working: "Swemp" was one of Trunes' top 30 electronic albums during the first three weeks of release.

The whole model of Cordless Records, a Warner Bros. subsidiary launched in Nowember, is based on digital EPs, or as the label cells them, "clusters." Recent signing Maren, a three-piece featuring former Nitzer Ebb frontman Bon Harris, will release its first ciglate EP April 4, to coincide with the act's



appearance et the MECCA conference in Les Veges, sponsored by Billboard and the CTIA.

the CTIA.

Cordiess head of sales end
marketing Howard Wulkan
says that format works
equally well in any specialty
genre and lets en artist
"geuge the reaction of their
fan base," elmost in real time.
"The [digited ED] ellows the
artist to release only the very
best of what they'we written
and every few months, repeat
the process," he says, "The

connection between fan end ertist, once mede, is immediete end lesting."

ILLUMINATION: Lovely Latrice Barnett celebrated the Feb. 7 relesse of her solo debut album, "Illuminate" (Ultra), with a listening party et New York house music haven Cielo. Grabbing a mic and mounting e subwoofer, the singer/songwitter performed four album cuts and thus answered the ultimate question of any new artist:

No, her youthful, sunny voice is not the result of studio tweeking; it is right there at her commend.

Album co-producers JeyJ (who spun the entire night at Cielo) and Kaskade wisely sidestlepped the "electronic soul" pige-nohle, heading more in the pop direction with hooks to meth. "illuminate," therefore, offers more than dewy sound-scapes and breathy vocel samples: There ere ecuelly memorable songs.

REVIEWS SPOTLIGHTS **ALBUMS**

on the basis of musical merit and/or Billboard chart potential

AUBUMS



REN HADDED Both Sides of the Gun Producer: Ben Harper

Virgin Release Date: March 21 On his first solo album in three years, Harper seeks perfect polarity

offering a two-disc set that senarates heavier songs from tender ballads. The Eastern-flavored, feel-good single "Better Way" opens disc one, which mixes Motown funk with orchestra ("Black Rain," a reaction to Hurricane Katrina), a demo-ish Rolling Stones parody ("Please Don't Talk About Murder While I'm Eating") and smoky bar swing ("The Way You Found Me"). Playing all instruments and producing himself. Harper embraces a sound that is surprisingly rock-driven, but also less vibrant than his last solo set. "Diamonds on the Inside." To be sure, the gulet side is the more powerful. From string-dusted folk reveries ("Morning Yearning") to intimate power ballads ("Picture in a Frame") and delicate piano vignettes, it showcases Harper's knack for handcrafted acoustic grooves and haunting melodies. On this sparse canvas, his raw talent shines with familiar earthy elegance.-SP



3121

Producers: various NPG Music/Universal Release Date: March 21 Prince is one of those rare artists who can remain relevant

without compromising his eccentric style. Though his last few albums have been less than stellar, "3121" is a testament to the singer's versatility and musicianship. The 12track set runs the gamut from uptempo pop ("Fury") to steamy R&B ("Incense and Candles"). It also finds Prince revisiting racier themes, as on the bluesy bedroom ballad "Satisfied" and the guitar-driven "Lolita," a potential pop hit about affection for a younger woman. While "Black Sweat" is too erratic, live instrumentation is celebrated as usual (sayman Macon Darker graces "Get on the Boat"). Despite several lukewarm tracks. "3121" proves that Prince has not lost his luster and could very well return him to the top of the charts.-CH



LOOSE FUR Born Again in the USA Producer: Loose Fur

Drag City Release Date: March 21 Jeff Tweedy's career is full of highlights, but

there is no denying that his music has risen to another level since he began collaborating with multi-instrumentalist Jim O'Rourke and drummer Gienn Kotche during the "Yankee Hotel Foxtrot" era. The trio's second album as Loose Fur is a modest but consistently satisfying affair, rich in music and message The jolly countrified "The Ruling Class" imagines a reborn, sharp-dressed Jesus turning frowns upside down, while O'Rourke's "Answers to Your Questions" deconstructs a relationship in his usual devastating detail. Other highlights: the undulating guitar jam "Apostolic" and "Wreckroom," an eight-minute masterpiece

equally flecked by gorgeous plano and bursts of distorted guitar. Tweedy's ragged rock and O'Rourke's impeccable downer pop seamlessly meid, with a host of tasty. harmonized quitar leads underscoring their Intuitive musical bond -JC

ROCK

MY CHEMICAL ROMANCE Life on the Murder Scene Droducers: various

Reprise Release Date: March 21 My Chemical Romance's bulletproof vest outfits and bed-head hair hen a parent to wonder why their middleschool-aged daughters are crazy about them. But if

they watched the comprehensive tour diary on this one-CD/two-DVD package, they would see the fivesome has a sweet spirit and plenty of heart: Cocksure rock stars do not fidget during on-camera interviews like these guys do. The CD contains cuts from performances on "Sessions@AOL" and MTV's "\$2 Rill " where the band rips through punkinflected rockers like "Cemetery Drive," One DVD provides the visuals from those events, but including five different versions of "I'm Not Okay (I Promise)" is overkill. Some of the best footage is the

making-of segments for latter tracks "Helena" and "The Ghost of You " where MCP's unique vision is brought to life in videos that deserve to become classics.-CLT EDITORS

The Back Poom

Producer . lim Abbiss Fader Lahel/Kitchenware Pelease Date: March 21 No one is going to give Editors points for originality. On their debut album, this Birmingham, England-based buzz band so unapologetically apes the Joy Division 2.0 sound associated with Interpol that it borders on shameless But to their credit, it is such a perfect counterfeit that it feels like the genuine article. Where do late, great Joy Division frontman Ian Curtis' vocals end, Interpol's Paul Banks' begin and Editors' frontman Tom Smith's pick up? It is hard to tell here on propulsive rockers as good as "Munich" and "Blood." And anyone with a weakness for "24

Hour Party Deonle" goth

nodding along with the

is going to have too

music to care.-BG

much fun knowingly

DICHARD ASHCROFT Keys to the World Producer: Richard Ashcroft

Virgin Release Date: March 21 Two words best sum up the latest from Richard Ashcroft: cryin' shame. The ex-Verve frontman nossesses one of the definitive rock voices and has an undeniable gift for melody, but he pairs those talents here with truly insipid lyrics and uninspired MOR arrangements. His solocareer love affair with cloying strings and illadvised effects unabashedly continues ("Why Do Lovers?" and the title track, respectively). and he manages to drive good books into the ground with incessant repetition ("Cry Til the Morning," "Why Not Nothing?"). Moving Into ever-safer territory. Ashcroft now offers little for the Brit rock enthusiasts he once rallied. With adult contemporary the most suitable designation for these songs take "Keys to the World" as a sign: Mad Richard has lost his touch and maybe his mind.-SV

COUNTRY KENNY ROGERS

Water & Bridges Producer: Dann Huff

Canitol Release Date: March 21 Say this for Kenny Rogers: The guy refuses to go away. Having managed radio hits in five decades, Rogers has another one with "I Can't Unlove You," the leadoff single here. This, and tracks like the ballad "One Life," are vintage Rogers: light in substance and especially vocals, seasoned with selfimportance. Getting a little long in the tooth, Rogers is less than convincing in relating his manly exploits on "Half a Man," and "My Petition" may be too maudlin even for country radio. But he deserves credit for taking chances with some edgy themes as on the title cut, where he conjures an appropriately regretful vocal and more than a little style Fleewhere "Someone is Me" takes on social

responsibility atop a faux

rock heat and Pogers' "comfort food" singing is perfect for the up-to-theminute "The Last Ten Years (Superman)."-RW

HID-HOD MURS Murray's Revenge

Producer: 9th Wonder Percent Collection Poleage Date: March 21 While many major hip-hop releases come

pitifully overstuffed, "Murray's Revenge" is smartly judicious in the way that it leaves you wanting more. Having long inhabited the indie-rap underground. Murs moves from Definitive Jux to Record Collection but keeps his parts in place There are plenty of lightly smoked rhymes on bigticket issues that weave in enough occasional '80sshtick rhymes on Transformers and G.I. Joe to help keep up his Everyman vibe ("Without pimping soul, gangster limping was old, so I walked like a man and talked to my fans"). As he did on his previous "3:16-The 9th Edition," Murs has booked up with 9th Wonder, a producer equally at home with Mary J. Blige and Jay-Z as he is with Buckshot and Jean Grae. He is again a crucial element in Murs' plan to lay down a largely effective mix of grime and soul - /V

SIME S



NE-YO When You're Mad (3:43) Producer: Shea Taylor Writers: S. Smith, S. Taylor **Dublisher:** not listed Def Imm (CD nmmo) Ne-Yo's third single. "When You're Mad," from the singer/

songwriter's Def Jam debut, "in My Own Words," may not be as instantly memorable as his first cuts, "Stay" and "So Sick." But the song scores because of its novel narrative (a man relishing his woman's angry fits) and playful banter. With the aid of faint piano tinkles and strings, Ne-Yo's tenor teases, "It's just the cutest thing when you get to fussin', cussin', yellin' and throwin' things." He is clearly gifted at penning quality songs, but whereas his first two singles were one-spin overachievers, "When You're Mad" is more subtle and less striking. Still it will likely grow on listeners craving the next single from a young man who is on his way to becoming a name brand. No doubt, a star continues to develop his craft -CH



BLONDIE VS THE DOORS Rapture Riders (3:49) Producer: Mark Vidle Writers: D. Harry. C. Stein, the Doors Publishers: EMI/WEA International Capitol (CD promo)

New wave icon Blondie meets the psychedelic Doors in a wildly clever, kaleidoscopic collaboration called "Rapture Riders." Pairing the eerily atmospheric and nihilistic "Riders on the Storm" with disco-rap classic "Rapture" is not about garnering airplay, but rather the rare blending of two timeless acts to produce a funky, once-in-a-lifetime mash up. Featured on the new "Blondie Greatest Hits: Sound and Vision," the combination of disparate yet surprisingly malleable styles produces a highly danceable track with an unstonnable groove that will appeal to the younger listener as well as those who were around for each classic the first time -KT

JAZZ PARIH ABOU-KHALIL

Journey to the Centre of an Producers: Rabih Abou-Khalil, Joachim Kühn,

Walter Quintus Justin Time/Enja Release Date: March 21 One of jazz's most captivating cross-

cultural composer/ improvisers, Rabih Abou-Khalil has not only helped introduce the oud as an evocative jazz instrument, but he has also brilliantly melded Arabic music sensibility into the idiom Virtually unheard-of stateside, Abou-Khalil has recorded more than a dozen albums, ranging from rousing hig-hand forays to quiet small-group affairs. His latest features adventurous loachim Kühn the first time About continued on 22055

REVIEWS SINGLES

from hands

Khajil has collaborated with a planist. Augmented by frame drummer Jarrod Cagwin the pair embark on excursions like "Mango" that open with reflection, then buoy with velocity. The longest journey the suitelike "Naturathob and Kadwarbob " likowico builde in intensity as Abou-Khalil twangs and bends strings and Kühn responds with out-leaning piano flourishes The shortest piece, "Little Camets," is one of the most vibrant, a lyrical dance for Abou-Khalil and Kühn.-DO

DON BRADEN

Workin Producer: Cecil Brooks III HighNote

Release Date: March 14 Tenor saxophonist Braden proceeds straight ahead on "Workin," " a fine groovin" and romancin' trio date recorded at New Jersey's Cecii's Jazz Club, His band comprises organist Kyle Koehler and drummer Cecil Brooke III who is both club owner and CD producer. The disc captures the saxist in groove territory, leading off with an R&B-fueled take on Earth, Wind & Fire's "You Can't Hide Love" and picks up downhill speed with the bright Braden original "The Vail Jumpers," Braden also stars on two short tenor solos that serve as reflective nauses. It is a mixed bag for two other non-oriented covers. White the balladic muse on the Roberta Flack/Donny Hathaway hit "The Closer I Get to You" is a beauty, the bluesy saunter through Flack's "Feel Like Makin"

WORLD KARSH KALE

Broken Fnallsh Producer Karsh Kale Six Degrees

Love" slants smooth

despite Braden's solo

exuberance.-DO

Bolosco Dato: March 21 Karsh Kale has an enviable reputation in the biz as a brilliant percussionist, yet, as his solo records have demonstrated, his talent goer way housed his drum chone "Broken English" ealets Male's musical world in the most vivid colors Rock electronica Southern Indian carnatic music, Bollywood strings and hiphop are all factors here as is everything from tabla to guitar to electric santoor. The album opens with "Manifest" featuring MC Napoleon rapping in one language while Vishat Vaid sings in another both underscored by a deep aronne It is quintessential Kale-the Asian underground in the Bronx. the carnatic vibe in Alphabet City-and it is some of the most creative

GOSPEL

TAKES Feels Good Producer: Mark Kibble Take 6 Records

music out there.-PVV

Release Date: March 21 Kings of gospel/R&B/ Kings of gospe, show no signs of flagging after 20 years of hits. awards, accolades and albums. In fact, long after one would have thought this brilliant ensemble would have evolored and exhausted every conceivable vein of a cappella singing, it continues to amaze with an ever-evolving sound that melds sophisticated melody, harmony and

Fontana/Capitol era) counterpoint with a driving, percussive bottom end. 'Come On" and "Feels Good" explode with energy and utterly infectious grooves, "More Than Ever is an entrancing, subtle Winter Wonderland Consider "Lullabies to midtempo call for divine assistance in everyday life Violaine" an early gift to and "Set II Free" is oneself -MP

irresistibly hooky R&R/ pop. "Take 6" continues to take the possibilities of the human voice to places entirely, and delightfully, its own =GF

VITAL REISSUES

COCTEAU TWINS Lullables to Wolales Producers: Cocteau Twins Ivo Watts-Russell Alan Rankine, John Fryer 4AD/Beggars Group Release Date: March 21

In the dreamy universe of the Cocteau Twins. sounds are massaged into verses, choruses and bridges in the middle of the atmospheric sonics Jounges Flizabeth Fraser whose line wran themselves around lyrics from another planet. When Fraser and bandmates Robin Guthrie and Simon Raymonde become one, their music positively spars unlifting the spirit in the process. This project—available as two separately sold, two-

disc sate

("Volume 1"

and "Volume

2") or as one

incredibly

music from

the 1982 EP

"Luitables"

through the

1996 album

Rare material

on "Volume 1"

CRITICS' CHOICE *: A new release recordless of chart

tial, highly recommended for musical merit

All albums commercially available in the United States are eligible. Send album review copies to Jonathan

Cohen and singles review copies to Chuck Taylor (both at Bilboard, 770 Broadway, Sixth Floor, New York, NY.

20003) or to the writers in the appropriate humanit

(the band's

"Violaine"

rare four-disc hov-features Clogs,

Mates of State, "Bring It Back" (Bern Margot & the Nuclear So Retreat

4AD/Capitol years) and "Volume 2" (the includes alternate versions of "Alkea-Guinea" and "Pearly-Dewdrops' Drops" and acoustic takes of "Half-Gifts." "Rilkean Heart" and others. "Volume 2" is also home to holiday cheer like "Frosty the Snowman" and

SWITCHFOOT We Are One Tonight (3:41) Producers: John Fields. Switchfoot

Writers: J. Foreman. T. Foreman Publishers: Meadowareen Sugar Pete/EMI. ASCAP Columbia (album track)

Switchfoot is gliding Songs chart with "We Are One Tonight," the second single from album "Nothing Is Sound." In just five weeks the track has hit the top 20, and crossover action is likely close behind. The pon/rock fusion that is We Are One Tonight does not lean as much to the rock side as did the buzzing "Stars," the album's lead single, but it has some meat on its bones. Here, Switchfoot grabs an acoustic guitar

on the electric. The drums keen a lively tempo and the bass rumbles Intermittently Emphasizing the feelgood message is a lofty chorus and lyrics like "Though the world is flawed/These scars wiil heal " It is a clean slice of ton 40 rock with obvious appeal.-CLT

and skips the distortion

THE FRAY Over My Head (Cable Car) (3:S8) Producers: Mike Flynn Aaron Johnson Writers: I. Slade, J. King Publishers: Aaron Edwards/ EMI April ASCAP

Faic (CD promo) Denver-based crafts melodic, planodriven songs that are pure and earnest-and radio is getting hooked. Last week. Over My Head" entered Billboard Radio Monitor's top 40 chart at No. 3S after cracking adult ton 40 and triple-A radio The leadoff single from 2005 debut "How to Save a Life" is a timeless non-rock smash that snars with lightness and ease. Launching with a simple, efficient plano riff, the song soon crescendos into a beautiful chorus that sticks without trying too hard. Favorable comparisons to Keane and

Counting Crows are

inevitable. What makes

this hand special is singer/

pianist Isaac Stade's softly graveled voice, which reminds one of David Gray's melancholia without the introspection With its gentle but epic sweep, "Over My Head" will continue to leap into the upper regions of ton 40 - SE

DANIELLE BOLLINGER Kiss the Sky (3:29) Producer: Anthony Fonseca Writer A Fonsera Publishers: Anthony Fonseca/Mike Guerriero/ Garyand Ing/Blassed Eare DMI Remixer: Mike Rizzo

EsNtion Records (CD promo) With acts like stirring up frivolity on the non airwayes for the first time in years, it is logical to expect other worthy dance artists to oush back the curtain and make their own bold bid for mainstream acceptance Danielle Bollinger scored last year on Billhoard's Dance Club Play chart with the tasty dancefloor twirler, "When the Broken Hearted Love Again.

Follow-up "Kiss the Sky" is another high-energy band-waver given the Mike Rizzo industrystandard remix treatment to favorable effectthough the pop-rock edit and original version are just as worthy of airplay. Attention from the nation's dance and satellite outlets is a nobrainer but "Kiss" really deserves serious consideration from programmers who understand that audiences are ready for more than the standard rock and hiphop staples. For Bollinger, the "Sky" is the limit-with

thinking PDs -CT COUNTRY DIAMOND RIO God Only

a little help from forward-

Cries (3:50) Producer Michael D Clute Writer T Johnson Publishers: Dimensional Songs of Rye/Cey Jack, SESAC Arista Nashville (CD promo)

Country radio seems these days to songs with spiritual overtones (Brad Palsiey's "When I Get Where I'm Going," Carrie Linderwood's "Jasus Take the Wheel"), so this poignant ballad should meet enthusiastic approval Everyone has suffered through the loss of a loved one, and songwriter Tim Johnson offers a heautiful comforting bric that being nut loss into perspective. The chorus says, "God only cries for the living/Cause it's the living that are left to carry on." Lead vocalist Marty Roe delivers a sweet performance, brimming with emotion He is backed by his Dio cohorts one of the most talented group of musicians ever to grace country radio. Mike Clute's stealth production pulls it all together to create one of the most memorable records so far this year. Like the group's previous

hit "One More Day," this is

going to hit fans right in

Producer: Jay DeMarcus

Writers: D. Orton, B. Daly

the heart.-DEP CHICAGO Feel (Horn Mix) /T-SO)

Publisher: not listed Rhino (digital stream) Talk about longevity Chicago is releasing its 30th album, "XXX," this month. By now the band has a firm grip on what makes a hit, and the set's lead single "Feel" has three such hallmarks in place. The signature horns are in the background instead of taking the lead as they did on the classic "25 or 6 to 4 " The lyrin addresses inner emotions. encouraging the subject to break free from a miserable existence ("Your heart is cold/Your soul is numb" is not that original, but it gets the point across.) Then there are the grand, multilavered vocats in the chorus Meanwhile the intro of a keyboard andis that a drum sample?keep "Feel" from sounding retro. And just when you think the song has done its duty, it kicks

back in for a few more

of many formats, but

anybody's quess.-CLT

seconds before fading out

with twittering flutes and

marching drums. Not bad.

Chicago was once a staple

whether radio feels this is

HEEGEND ROOMEDING TED BY JONATHAN COHEN (ALBUMS) AND

CHUCK TAYLOR (SINGLES)

nathan Cohen, Gordon Ely, Brian Garrity, Clover Hope, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Kristine Tunzi, Philip Van Vleck, Susan utz Jeff Vrabel, Ray Waddell

BAT'S at A new release producted to bit the top half of

66 | MARCH 25 2006





RING OF FIRE



Billboord CHARTS >>



Atlantic Plays Monopoly; Billboard 200 Turns 50

As rapper Juvenile scores his first No. 1 on The Billboard 200, and the Atlantic label plays Monopoly with the chart's top two, this column is brought to you by the

numbers 25 and 50.

This marks the first time in 25 years that Atlantic has commanded the chart's first two ranks (see Inside Track, page 90). It is also the 50th anniversary of the issue that saw a national album chart become a weekly Billboard fixture.

Juvenile rings the bell with 174,000 copies for "Reality Check." the music industry's reality check being that he leads the big chart with less than his best

Nielsen SoundScan score With no intention of detracting from

Juvenile's first time atop The Billboard 200, the simple fact is that during Christmas week 1999, his "Tha G-Code" sold 290,000 when it bowed at No. 10, and "Project English" opened

with 213,000 when it reached No. 2. "Reality Check" becomes his second No. 1 on Top R&B/Hip-Hop Albums, joing "G-Code" in his winner's circle, and his sixth top 10 on that list. It is also luvenile's first album since moving from Cash Money and Universal Motown

Records Group to his own UTP label through Atlantic. JAMES' TOWN: The album at No. 2 represents not only bragging rights for Atlantic, but also for the U.K. music scene, so it seems appropriate that royalty plays a role in James Blunt's eyecatching leap. It is, however, the queen

of daytime TV, rather than an heir to the British throne, who helps him score The Billboard 200's biggest sales burst. A generous 20-minute stretch on the March 8 "Oprah Winfrey Show." in which he performed two songs, more than dou-

bles his prior-week sum as "Back to Bedlam" gallops 9-2 (161,000, up 142%). Think any music publicists are trying

to curry the favor of Oprah's team right about now? It is good to be queen.

GOLDEN YEAR: The March 24, 1956, issue, when Harry Belafonte's *Belafonte" led Best Selling Pop Albums, did not mark Billboard's first attempt at an album chart, but it was the first time such a list would hold a regular appointment.

Film adaptations of Broadway musicals "Oklahoma!" and "Carousel" were among the four soundtracks that kept Belafonte company at the top. But it would be disingenuous to make a big deal about the albums in the top 10, because the chart was only 10 titles long.

Billboard had launched Rest-Selling Popular Record Albums in 1945, with the Nat "King" Cole Trio's "Collection of Favorites" serving as its first No. 1, but the commitment was far from steady. For the next five years, the chart's length varied from five to 10 titles There was a four-month gap in 1953

when Billboard did not print an allinclusive albums chart. From 1954 through March 1956, there were a few gaps of three weeks, and one of seven weeks, that interrupted the publication of Best-Selling Popular Albums. During the next three years, the chart

would expand from 10 to 30 titles. The

inauguration of separate charts for mono and stereo albums began in 1959. By 1961. Top LPs-Mono had grown to 150 albums, with the stereo counterpart running 50 deep.

The stereo and mono configurations moved under the same roof when Top LPs bowed in August 1963. That chart expanded from 175 titles to its current 200 in the May 13, 1967. issue.

The Monkees' "More of the Monkees" held at No. 1 that week, while its first album bulleted at No. 7. The Mamas & the Papas, Lovin' Spoonful, Ed Ames, Aretha Franklin and the Temptations all held real estate in the top 10, as did three soundtracks, the best-ranked being "The Sound

of Music" at No. 6. The chart underwent three more name changes until September 1991, when then MCA Nashville chief Bruce Hinton suggested that Top Pop Albums lose the word "pop" in favor of the more inclu-

sive moniker that continues today, The Billboard 200 This week, Juvenile's new set becomes the 280th album in the chart's history to bow at No. 1, with all but six of those happening since the May 25, 1991, issue, when the list adopted point-of-sale data from Nielsen SoundScan.

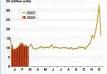
Happy anniversary.

Market Watch WEEKLY UNIT SALES

A Weekly National Music Sales Report YEAR-TO-DATE

	ALBURS	SINGLES	DIGITAL
This Week	10,744,000	71,000	10,973,000
Last Week	11,001,000	78,000	10,369,000
Change	-2.3%	-9.0%	5.8%
This Week Last Year	10,809,000	87,000	6,273,000
Change	-0.6%	-18.4%	74.9%

WEEKLY ALBUM SALES



	2005	2006	CHANGE
OVERALL UNIT SA	LES		
Albums	111,628,000	108,520,000	-2.8%
Digital Tracks	56,271,000	112,377,000	99.7%
Store Singles	837,000	699,000	-16.5%
Total	168,736,000	221,596,000	31.3%
Albums w/TEA*	117,255,100	119,757,700	2.1%
*Includes track equival squivalent is one after	ent albam sales (TEA un sale,) with 10 track down	Asads

Album Sales

SALES BY ALBUM FORMAT 108 331 000 102,278,000

-5.6% 2.333.000 5.732.000 145.7% 728,000 315,000 -56.7% 105 000

ending March 12, 2006. Figures are round-led from a national sample of retail store sies reports collected and provided by

YEAR TO DATE SALES BY ALBUM CATEGORY 68.716.000 65.496.000 Catalog 42,912,000 43 024 000 0.3% Deep Catalog 29.502.000 29.832.000 Current Album Sales

en SoundScan counts as current only sales wit reeseer Soundscan counts as current only saines wint-in the first 18 months of an album's release (12 months for clessical and jazz albums). Tales that stay in the top hait of 17he Billiobard 200, however, remain as current. Titles older then 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THE Billoore 200

0				
200	WE'S WE'S WE'S	SEC.	ARTIST What I support - pristauring (Jast, (PRCS)	Dom
0	MOT SHOT STORY	ī	JUVENILE Reality Check	
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0	nta	H	MATISYAHU (HERE E-Non-Lown Monte (HT 55) Youth	
8	1 -	Z	NE-YO OCI JAN GARDAHADAN (113 08) In My Own Words	
0	HEW	B	DAVID GILMOUR On An Island	
0	8 8	17	CARRIE UNDERWOOD Some Hearts	2
	6 20	21	JOHNNY CASH (*CONCUMPATION AND PROPERTY AND TRANSPORTED TO SEE LEGEND OF Johnny Cash	
0	11 45	17	SOUNDTRACK Welk The Line	•
10	7 3	ī	JACK JOHNSON Curloue George (Soundtrack)	
11	5 4	12	MARY J. BLIGE WATER-BOOK OF THE BEEN THE BEEN THE Breekthrough	8
0	nen	I	SCARFACE My Homies Part 2	
13	4 -	1	ALAN JACKSON ALAN LINES AND ALL 18 191 191 191 191 191 191 191 191 191	
14	10 7	ī	ANDREA BOCELLI SOUR DECICA EMPRIAMMENTAL CLASSES GROUP (13 No. Amore	
15	13 8	14	EMINEM SALTY ATTROUTE BOSES**(NTRECOPE 173 96.9 99) Curtain Call: The Hits	8
18	3 -	2	HAWTHORNE HEIGHTS If Only You Were Lonely	
17	15 11	ı,	THE BLACK EYED PEAS AND DOLLAR ATTRIBUTE (1) MEETIN Monkey Business	8
18	16 17	25	NICKELBACK NICKELBACK All The Right Recsons	8
19	18 16	7	JOSH TURNER VCA NEDOVICI TO COLONIA (NEON (13-98)) Your Men	
2	26 14	67	KELLY CLARKSON Brooksway	8
21	14 6	ī	BARRY MANILOW The Greatest Songs Of The Fiftees	
22	21 13	1 8	KEYSHIA COLE The Wey II Is	
23	27 21	75	RASCAL FLATTS (VRII ADDRT 1964-55 ADQLV2000 (18 96) Feets Like Today	
24	24 12	12	JAMIE FOXX Unpredictable	
25	22 15	15	CHRIS BROWN Chris Brown	
20	ntv	Ħ	VAN MORRISON Pay The Devil	
27	17 15	G	DEM FRANCHIZE BOYZ On Top Of Our Game	
28	10 25	15	THE PUSSYCAT DOLLS PCD	
20	31 27	28	SEAN PAUL The Trinity	•
30	23 2	1	KIDZ BOP KIDS Kidz Bop 9	
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32	28 23	п	TRACE ADKINS Songs About Me	
33	29 19	я	MICHAEL BUBLE It's Time	
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	Pink Floyd vocalist/ guitarist's third solo	
•	album (his first solo outing since	
	1964) bows with 96,000.	
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At No. 54,
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19	24		ARCTIC MONKEYS	Whatever People Sey I Am, That's What I'm No
11	30	7	IL OIVO SYCO COLUMBUS 70014/SONY MUSIC (19:50)	Ancor
HE	•		NEKO CASE	Fox Conlessor Brings The Floo
12	54	14	JACK JOHNSON	In Between Dream
15	43		SUGARLAND WIRCUTT GEOTIZE LANGE 113 SEC	Twice The Speed Of Life
17	38	19	VARIOUS ARTISTS	Now 2
10	44	18	KENNY CHESNEY	The Road And The Redi
51	48	1	VARIOUS ARTISTS	Moneter Ballade: Platinum Editio
13	56		MADONNA BANKE ETGS - 45460 (18 81)	Confessions On A Gence Floo
10	55	14	LIL WAYNE	The Carter

53	12	THE NOTORIOUS B.I.G.	Duets: The Final Cha
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65	24	THREE 6 MAFIA INTRODES MADE COLUMNA SATES SOMY MESTE (19 98) \$	Most Known Unkn
41	18	NELLY TO RELEGIBLE 1000251 LIMITS (13 99)	Swea
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63	14	KORN when there (18 life)	See You On The Other
78	183	GUNS Nº ROSES	Greetest
37	1	RON WHITE	You Can't Fix St

Time Well Waste	BRAD PAISLEY	31	74	ĕ
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spurs debut. Enters Hot	71 59	S MARTINES COSSEY (IL FRANKETI: PRUSHEN, C. MINIS S BROWN E BYSHINGTON)	GO TO YO SOUL GOSPO CENTRE:
Diohal Sonos	70 78 42	NOBODY BUT ME	Bloke Shi
Digital Songs at No. 29 with 18,000 sold.	73 67 80	WHAT'S LEFT OF ME	Nick La
18,000 sold.	74 56 65	OH YES (AKA 'POSTMAN')	Juetz Sen
Band's "The	2	SAVIN' ME	Nickel
Dnly	70 H -	NESTLEACK J MOLIC RECEDER MCKELBACK) CHEATIN'	A SARABOLICA @
Ofference" esides at	₹ 60 B4	SEVERS MISROPH (BLAMES DISCHLITZ)	Sara E
No. 14 on	77 58 70	SORRY MADINAL E PROCE (MADDINAL & PROCE)	Mode 600 MAREN
Modern Rock	78 77 65	LIGHTS AND SOUNDS	Yellow @ 0
chart, yet digital sales	79 85 80		ey & Vanessa Anne Hudi
for this soon	80 79 77	BETCHA CAN'T DO IT LIKE ME	@ stat t
with only 15	No. of Lot	WHEN YOU'RE MAD	OCCIMONEY/ASYCUM/ATI
overall plays, almost	O 00 - 3	S EARLDR (S SWITH S TAYLOR)	MAL TO: OB
doubles	02 98 - E	I WRITE SINS NOT TRAGEDIES W 50:-RE PARCE AT THE DISCO (PARCE AT THE DISCO)	Panicl At The D
"Difference."	€ 95 -	GIRL SPEET INSULATION & ARCONOL	Paul G Satthandete Asylem Are
AUTO ATOM	84 70 49	CRASH TARRE IS STERMET SAME	Gwen Str
recently	O 80 82	BRING OUT THE FREAK IN YOU	e esta
inared a BRIT feverd for		CAN'T LET GO	Anthony Marri
best British	CO 93 -	M SAI 308 (A HAMI, 304 M SAI 308) KEROSENE	Anthony Hem © 50 50 0011
lemate solo	87 91 64	M WYLCKE I LICOELL (MILAMBERT)	Miranda Lare © IPC (MSH
artiet. Title toent fixen	CD 96 - 12	WHY M RADE (J. RICH Y MICSENE R CLANSON)	Jeson Air
weaks at No.	80 84 90	IN MY MIND S SANDERS D RANSEY (D RAMSEYS SANDERS)	Heather Hea
on Billboard	90 79 63	NASTY GIRL The Notorious B.I.G. Featuring Diddy, Ne	lly, Jegged Edge & Avery S
tecto Applica's	G) EE	BLACK HORSE & THE CHERRY TREE	KT Tur
Titple-A chari.		MY HOOD	♠ RELENTLESS:
	942 92 85	LIL CILLERY AS COURSE HARRS LOSLING	Young Je
111	93 86 76	KRYPTONITE (I'M ON IT) THE BLASS BLLIES OF RESIDENCE A PRITON MARKETS CAMPINESS.	Purple Ribbon All-S
1	CO DET	4 MINUTES THE UNITERSYSSES A DESCRIPTION OF ANALYSISSES AND THEMSES A DESCRIPTION OF ANALYSISSES. AND THEMSES A DESCRIPTION OF ANALYSISSES.	
	96 89 93	CONTROL MYSELF LL Co	of J Featuring Jenniter L
Texan makes	C) Brunn	DARF	orillay Ensturing Shaup B
Hot 100		WHEREVER YOU ARE	@ PRALIFHORES Jeck Ing
debut with song that	07 111		● 80 M
rises 15-13	◎ ■□	THE REAL THING M PROCESSOR IS CHOSCHARDEN PROCESSORS	Bo e no
on Hot	(2) Etemer	TALK O.STPPLE COLOPLAY (G.BERRYMAN J.BUCKLAND W.CHAMPON C.MARTIN RUS	Cold
Country Songs.	100 HEW	SOMETHING'S GOTTA GIVE	LeAnn Ri
overloc.		C DOLL O' MOCHANI LINCYTING)	⊕ ASYLUM

POWTER SONG ENJOYS GOOD 'DAY' Daniel Powter's "Bad Day" continues

to climb The Billboard Hot 100, jumping 14-5 with Greatest Gainer/ Digital honors.

The song more than doubles its digital sales from 41,000 to 88,000 downloads to land at No. 2 on Hot Digital Songs. "Day" is also the top



spin gainer on the Adult Top 40 (No. 3) and Adult Contemporary (No. 6) charts.

Powter's self-titled album is now sold only online-debuting at No. 10 on Top Digital Albums-and will bit traditional outlets April 11. -Silvio Pietrolui

| 11 | YOU'RE SEATH WILL AND SEPT OF THE S

BECAUSE OF YOU 6 WALK AWAY
EDLY CLASSON IT CARS

15 OANCE, DANCE
NOL OUT BBY #18 (1) 9

Billocard HOT 100 25

š	yster	ns.		<u> </u>	3				ш	Ш	A A III
Ì		Н	OT 100 AIRPLAY			•		9		A	DULT TOP 40
۱	1441 affix	M OT	TITLE ACTO MANUAL PROMOTOR (ANG.)	THE STATE	LAST	PRESENT EN COT	TITLE ATTET (MARKET) PROMOTION (ASSEL)	調整	Utst	WITH CHI	TITLE
ì	1	15	BE WITHOUT YOU	0	27	18	ROMPE BACOY YMMER (E) CARTEL/INTERSCOPE)	1	1	27	YOU'RE BEAUTIFUL
	2	16	SO SICK	27	22	12	SHAKE THAT	0	2	18	EVER THE SAME
1	5	9	TEMPERATURE SIA MA 15747, JANE	0	25	9	LIVING IN FAST FORWARD	0	4	25	BAD DAY SAMEL POWTER (ANNIER SAGE)
î	3	12	YO (EXCUSE ME MISS) ORDS MOVE (INC.)	0	40	4	WHAT YOU KNOW It is and histigation	4	3	30	PHOTOGRAPH MORELMON (*14571) 1998 (*0.790)
	4	19	CHECK ON IT	0	21	9	WHAT HURTS THE MOST	0	6	19	OVER MY HEAD (CABLE CAR)
٦	6	10	LEAN WIT IT, ROCK WIT IT	0	29	11	TONIGHT I WANNA CRY		6	25	BETTER DAYS
١	9	12	TM N LUV (WIT A STRIPPER)	32	32	45	YOU AND ME	0	7	33	RIGHT HERE
ĺ	7	17	UNPREDICTABLE	0	0	16	GOTTA GO THEY MANGE SCORE BECOMMUNICIPED		5	25	BECAUSE OF YOU HELD CLARKSON (FCA DING)
				-							

YOUR MAN LOOKING FOR YOU

JESUS, TAKE THE WHEEL PHOTOGRAPH NOBOOY BUT ME ELAN EMELTON CHARLES OF BAO DAY CHARL POWTER (WINNER D

15 WHEN I GET WHERE I'M COING MAD HISTER FOR DILLY MATCH I'M COING MAD HISTER FOR DILLY MATCH I AT STATE ASSAULT.

8 GET DRUNK AND BE SOMEBOOY THE STATE IN THE STATE OF THE STATE IN THE STATE OF THE STATE IN THE S

BEEP
HER RUSSICST DOCUS FRAT. WILLIAM INAM WITERSE
BROCEO
JAVENUS STYLAN ANTIC:
JAVENUS STYLAN ANTIC:
STUGAR, WE'FRE GOIN' OOWN
HAL DIT BRY HALL ANTIC:
STUGAR, WE'FRE GOIN' OOWN

0	4	25	SAUG. POWTER (AMERICA BROS.)	
4	3	30	PHOTOGRAPH MICHELINEX (**)4-21-1-11/ER-103/ME1	☆
0	6	19	OVER MY HEAD (CABLE CAR)	M
	6	25	BETTER DAYS 600 600 00018 (ARRAER BAGS)	龄
0	7	30	RIGHT HERE STAND (FLIF AT (ANTIC)	F
	5	25	BECAUSE OF YOU HELD CLARKSON (FCA TIME)	☆
0	3	12	CAB TRAN (COLUMBIA)	
0	12	14	UNWRITTEN KATADIA SEDISEPSED (EPIC)	仚
0	14	10	WALK AWAY KELLY CLAMBOON (SCA-PMS)	山
0	13	6	WHO SAYS YOU CAN'T GO HOME	廿
13	11	20	SUGAR, WE'RE GOIN' OOWN	山
0	18	5	ALWAYS ON YOUR SIDE	
15	17	14	OIRTY LITTLE SECRET THE NAL AMERICAN PLACES (TO GARDESCOPE	か
0	15	10	TALK COURPLEY (CAPITOL)	
17	15	14	JUST FEEL BETTER SASTANA FEAT STEERS TYLER (ANSITA TWO)	
18	16	19	PRETTY VEGAS	故
0	20	1/2	SLACK HORSE & THE CHERRY TREE	2

UPSIDE DOWN
MON JOHNSON INTUSHING
SAVIN' ME
HEARING POLICE
SOME HEARTS

25 3 AGAIN AND AGAIN LOVE AND MEMORIES

28 3 STUPIO GIRLS

	A		A I	OULT ONTEMPORARY	,
İ	0	1	S writer	TITLE ANDST IMPRORT / PROMOTION LABEL TOURS BEAUTIFUL JUNES BESUT COMMON ATMATICS	1
1	2	2	36	YOU AND ME	
i	3	3	22	BECAUSE OF YOU	
	4	4	57	LONELY NO MORE	2
Ì	0	8	16	MAKING MEMORIES OF US	ľ
	0	8	11	BAO OAY OMNE, PENCER (WARRER BROS)	
	ŏ	7	8	SAVE THE LAST DANCE FOR ME	Ī
	8	5	60	HOME MONE, NUME (142/45PRISS)	2
	9	9	26	TM FEELING YOU DANS THE MORE MANUAL THAT	2
	0	11	8	PROBABLY WOULDN'T SE THIS WAY	1
	11	13	24	LIKE WE NEVER LOVED AT ALL	1
	12	12	28	BEAUTIFUL AN ENGINEE FULL BEAUT HILL DESCRIPTION	1
	13	10	30	WINDOW TO MY HEART	2
	0	15	13	EVER THE SAME	
	Ø	16	5	SOME HEARTS CAMPA UNDERWOOD LANGUA WASHILLE FRANCE	I
	0	17	21	WHERE IS YOUR HEART TONIGHT	
	17	19	18	BETTER DAYS	1
	18	18	19	AMARANTINE	1
	0	26	2	UNWRITTEN HATABINA RECONSTICLO (1790)	ì
	0	21	8	WHEN GIO YOU FALL?	
	21	29	8	UNCHAINEO MELODY	1
	22	22	19	WAXE ME UP WHEN SEPTEMBER ENGS	
	0	23	17	PHOTOGRAPH MCMELINEX (HONOTUNATATO/MC)	
	0	24	8	CAB TRAN (COLUMBIA)	

	20	15	MAL OUT BOY IF LECTO BY MANIENTS LAND/DUNS	45	20	15	BRAD PRISLEY FERT DOLLY PRATON JATISTA NO
18	12	14	TOUCH IT SUITE (AFTERNACH TETERSCOPE)	(3)	47		GET DRUNK AND BE SOMEB 1884 METH (SHORI DOG MASHIGLE)
19	15	23	STICKWITU THE PUBLICATION BOLLS (ASIA INTERSCOPE)	0	46	4	BEEP THE PUBLICAT DOLLS FEAT WILLIAM (ASM.C)
20	16	30	RUN ITI	45	38	18	ROOEO JAVENILE (UTF-ATCANTIC)
21	17	25	ONE WISH MM 4 INTROCOUT SANCTURED	46	44	28	SUGAR, WE'RE GOIN' OOWN
0	30	14	FRESH AZIMIZ	0	49	10	CHEATIN' BANG EVANG (RCA HASHVILLE)
0	24	8	WHO SAYS YOU CAN'T GO HOME	0	58	3	CAN'T LET GO ANTIQUY MARRITON (50 SO DEFICEMEN)
24	23	17	DIRTY LITTLE SECRET	0	64	2	POPPIN' MY COLLAR THREE & MAPIA PHYPROTES TRANSSICOLUMBUS
23	25	6	EVERYTIME WE TOUCH	60	63	2	RIDIN' DIAMICUSIANE LUNIVERSALURINGS

			OT DIGITAL SO					THE BROWN FOR TO		n e		h		ų
	MARK	110 NO 2	TITLE APRIL INSPERT / PROMOTOR LARCE) SO SICK	COL	26 271 271 271	S LAST	-	TITLE ARTIST GAPPIET / PROMOTION LABEL GOLD DIGGER ANN MET FIEL ANN FOR PICK A-FELLAGE JAMPANE.	CONT	100 M	25 CAST WRITE	1143MD 10	TITLE ARTHY SHOWER / PROVEDEN LASEL) PERFECT SITUATION WEEN'S (GITTIS)	CEBIT
7		5	BAO DAY	138	0	33	6	WALK AWAY	49	0	-	5	RING OF FIRE	
۹	2		YOU'RE BEAUTIFUL	E	28	24	5	RUSH ALF & AL HELLYWOOD		53	48	19	HONKY TONK BAOONKAOONK	
٩	3	9	JAMES BLINE (COSTARD-ATLANTIC) TEMPERATURE BEAM PIEL (ST-ATLANTIC)	8	0	Ē	1	IN THE OEEP		0	-	1	WHAT HURTS THE MOST	Ē
1	5		UNWRITTEN MITMA SEGMENTED SPICE	8	30	28	2	HEMORRHAGE (IN MY HANOS)		55	51	21	STICKWITU THE PUBLICATION LE (ALM ONTERSCOPE)	
1	4		IM N LUV (WIT A STRIPPER)		0	73	2	RIDIN'		0	69	4	RODEO JAMENIE (UTP-MILANTIC)	
	8	14	EVERYTIME WE TOUCH		32	25	16	L.O.V.E. ASHLES SIMPSON (CETTEN)		57	37	30	BREATHE (2 AM)	
	7	12	SHAKE THAT IMMEN (SMOTAN TERMETH WITERSCOPE)		33	-	4	GOODBYE MY LOVER		58	50		LIGHTS AND SOUNDS	
1	18	4	BEEP THE PHOENCAL COLLE PHAT WILLIAM CHAMPINTERSCOPE		34	27	22	LAFFY TAFFY DIL IDEEMCRENISTLINIUS LASTIC)		50	57	12	UNPREDICTABLE JAME FORE FEAT LUBACHS (LIFTING)	
	8	15	GRILLZ		0	30	6	FOR YOU I WILL (CONFIDENCE)	18	60	49	23	BETTER OAYS 600 600 60018 (ALTHER BACS)	
)	12	7	LEAN WIT IT, ROCK WIT IT SEM FRANCHIZE BOYZ (SO DER VIPOR)		0	58	2	OVER MY HEAD (CABLE CAR) THE PRAY (EPIC)		61	52	29	BECAUSE OF YOU RELET CLAMBON (RCA, RING)	2
)	13	25	PUMP IT THE BLACK EYED PERS LABOURTERSCOPE		37	28	6	UPSIOE OOWN JACH JOHNSON (\$11,545 RE LIMPO)		62	41	21	HUNG UP MADDING (MARKER BROS)	
)	36	7	KING WITHOUT A CROWN		38	34	25	RUN ITI CHINE BROWN (JAYE 20MBA)	•	63	59	67	SINCE U BEEN GONE	2
1	11	5	STUPID GIRLS		0	38	3	GIRL NEXT OOOR SAVING JAME JACENT TOUGHT COVERNING)		64	54	3	TONIGHT I WANNA CRY KETH UNKAN (CAPAGE (BASHALLE))	
3	10	17	CHECK ON IT	E	40	35	27	PHOTOGRAPH MCKELMCE (TOACHLANGET/TOJANG)	8	6-8	55	22	THERE IT SO! (THE WHISTLE SONG) ARLI SAITANA -CIPUSMATS COF JAM 10 ANG	В
9	15	2	ALWAYS ON YOUR SIDE		0	42	9	ROMPE OMDEY VAMEE IT: CARTEL CHIEFICOPE)		0	65	26	100 YEARS PINE FOR PROCESS (PANISE-COLUMNIA)	B
)	14	32	MY HUMPS THE BLACK EYES PEAS (ALM WITERSCOPE)		03	40	8	FRESH AZIMIZ BOW NOW FINE J KNOW & JERNANG GUPRI (COLLINGIA)	•	87	53	4	CRASH SWEN STEFAM (INTERSCOPE)	H
)	20	19	JESUS, TAKE THE WHEEL CAME ENDERWOOD (APRILLE)	•	0	39	39	SUGAR, WE'RE GOIN' OOWN		60	48	3	WHAT'S LEFT OF ME	
)	22	4	MS. NEW BOOTY BURN SPANSON HERY SOUTH-PURPLE RESONANCE.		44	, 41	44	FEEL GOOD INC 9090LLN (PARLOPHONE VARION)	10	00	61	2	EVER THE SAME MOSTHOMAS OF CONTRACTION SOUL SURVIVOR	Ł
9	16	21	CANCE, CANCE SHLL DIT BOT IFUELED BY NAMEHOSLAND DIMES	8	45	43	28	WE BE BURNIN'	8	700	-	21	SAVE A HORSE (RIDE A COWBOY)	Ē
1	18	8	YO (EXCUSE ME MISS) Detail shown UNE STIME.		46	45	8	BREAKING FREE JK 6700 ARREST SELF & THERES ARE HERESE MILT SOUT		71	. 47	36	POPPIN' MY COLLAR	ķ
)	29	5	TOUCH IT BUSTA FAMILES (AFTERMATIONTERSCOPE)		0	63	2	MANY WEST FEAT LUPE PRINCE SHOCK A FELLA DEF JAM		Ø	-	1	THREE B WATER PROTECT MACE COLLABORS YOU AND ME	Į,
•	17	35	DIRTY LITTLE SECRET THE ALLANDISCAN PRACTIC (DOSMOUSE INTERSCOPE		0	65	2	I WRITE SINS NOT TRACEOIES		73	62	58	WHEN I GET WHERE I'M GOING	i
9	32	7	MOVE ALONG THE ALLANDRICAN REJECTS (DOGRECUSE/INTERSCOPE		(3)	64	3	WHO SAYS YOU CAN'T OO HOME		74	67	4	BEVERLY HILLS	ı
3	21	13	BE WITHOUT YOU HARY I BUSE ISCENTE	Alexander of the	50	65	44	DON'T CHA	100	75	68	50	WEIZER GEFFEE	ľ

9		M	ODERN ROCK
NAME OF STREET	AST PFE	MERCH ON COST	TITLE ANIST OFFERS / PROMOTION LANELS
1	1	13	EVERY DAY IS EXACTLY THE SAME
2	2	16	OANCE, OANCE
0		1	WORLD WIDE SUICIDE
0	5	7	NO WAY BACK
8	4	17	LIGHTS AND SOUNOS
8	3	31	WASTELANO 16 YEARS (PEPUBLIC/UNIVERSAL/UNINE)
0	6	16	THE OENIAL TWIST
0	9	14	TEAR YOU APART
9	7	23	PERFECT SITUATION
10	8	20	OARE
0	13	7	HATE ME
12	10	23	HYPNOTIZE SYSTEM OF A DOWN (AMERICAN COLUMBIA)
0	18	5	SPEAK COOSMACK (PEPUSING YOMERS AL (EMISC)
0	14	8	THE DIET ENTERINGS SETWESK MANTPROON AND SUCCES S.
18	11	16	KING WITHOUT A CROWN
16	12	29	BAT COUNTRY
0	16	7	SAYING SORRY
18	17	12	CASH MACHINE
0	20	5	GOLO LION TEAN YEAR YEARS (GRESS UP/INTERSCOPE)
0	21	7	CROOKED TEETH
0	22	18	WINGS OF A BUTTERFLY

25 4 ALWAYS ON YOUR SIDE

22 16 WINGS OF A BUTT
24 4 LONELY OAY
25 8 HEART IN A CAGE
15 16 TALK
COLORUM (CAPTOL)

MAR POP Billboord

25		FUF BI
2006	_	36
450		OP 100
430		OP 100
100		
東京 写真	ŀ	TETLE ARTIST (NIPSKIT / PROMOTION LABEL)
1 1	14	SO SICK
_	_	YOU'RE BEAUTIFUL
3 2	20	
3 5	20	UNWRITTEN HAMMA REPRESENT (FPC)
(A) a	10	TEMPERATURE IDAN PAIL (OF ST. ANTIC)
22	5	BAD DAY
		DAREL POWTER (ANTENER BECS)
6 4	20	CHECK ON IT (STROKE FEAT SUM THUS (COLUMNIA)
7 6	18	EVERYTIME WE TOUCH
0 7	14	BE WITHOUT YOU MARY 2 BLISE (CEPTER)
9	11	TM N LUV (WIT A STRIPPER)
		GRILLZ
10 8	16	HELLY FEET PAIR, WALL, ALI & DIPP (DERRITY FO RESI, JURISC)
11 12	22	DANCE, DANCE FILL BUT SON (F. S. (1) SY SAMERING, AMD/SO, AMD/
13	13	WALK AWAY
13 10	35	DIRTY LITTLE SECRET
Street, or	77.	DIRTY LITTLE SECRET THE ALL AMERICAN REJECTS (22) DROLLES THEAST COPE SHAKE THAT
14 11	14	ENGINERA MENTE MANA CHOCO CONTROL NO LISACOCINE (CONTROL MANAGEMENT)
15 19	13.	BEEP THE PASSINGAL DOLLS FEAT WILLIAM (ALM NATERSCOPE)
17	12	YO (EXCUSE ME MISS)
17 16	38	DIIMP IT
18 15	8	STUDIO GIDI S
The same of		STICKWITU
19 16	24	THE PERSYCAT DOLLS REM-INTERSCOPE
20 21	7	BOUND THE DEF JAMES MG
21 10	28	RUN ITI CARR BROWN CHALLOWERS
22 23	34	MY HUMPS THE BLACK EYED PEAS (NAMPHOTERSCOPE)
23 20	33	
-		COLD DIOCER
24 25	29	LEAN WIT THE AME THE STOCK WIT IT
27	9	DEM PANADAZE BOYZ 150 SO DEF 1/P.GRE)
29	32	Hann did it with
50	8	KING WITHOUT A CROWN
205 26	30	PHOTOGRAPH MODELMACK - POSTOM MINER VOLVES
(as	5	MS. NEW BOOTY BOMA MARKET INCH SOUTH-PURPLE MIRROR VINGIN)
		SUGAR WE'RE COIN DOWN
30 28	40	SUGAR, WE'RE GOIN' DOWN NALL OUT BOY JULELED BY TAMER SEATE (2,000)
31 24	22	ONE WISH MY 2 I HADDINGTO SANCTUARY)
31	15	GIRL NEXT DOOR
337, 33		
(C) x	2	ALWAYS ON YOUR SIDE
		THERE IT GO! (THE WHISTLE SONG)
36 30	23	THERE IT GO! (THE WHISTLE SONG)
S 39	19	JESUS, TAKE THE WHEEL CAME DESIGNATION AND STREET
37 32	29	WE BE BURNING
(1) 45	13	TOUCH IT BUSIN HAMADE (ALTERNATION MORESCOPE)
0	7	MOVE ALONG
40 37	12	MOVE ALONG THE ALL-MERCAN HERCTS (COCHOUSE/NITERSCOPE) UNPREDICTABLE JAMES FEAS FLAS (LIDACAS (LITRIS)
-	Hit.	
41 34	18	WHATS LEFT OF ME
42 40	3	MERCADET CASES OF ME
43 48	10	ROMPE OMOR PARKE (CL. CARTEL WITERSCOPE)
44 42	24	IF IT'S LOVIN' THAT YOU WANT
4	8	RUSH
G) 58		SAVIN ME NOXINEAR POADSMER (0.05)
	3	NEXTRACK POACHUMER (D.MG)
47 43	22	DAL (STEWCARY ASSILLANDED)
4	4	SAFE WEST FOR LIPT THREE PICK APPLIANCE AMERICANS
40 55	i	OVER MY HEAD (CABLE CAR)
CO 78	3	RIDIN' CHANGLISHARE FERT KRAYZE GONE (LAVVERGAL LANG)
-		COMMISSIONAL PERFECTATOR BURE (LINEAU PERFECTATION)

1	Δ.	-		
				A
			-	100
題	38	體	ATTEL ANTEND PROMOTION LABELS	100 10
61	-	1	IN THE DEEP	0
6	58	12	FRESH AZIMIZ	O
~			FRESH AZIMIZ SON MON FEAT JENON & JERMANE DUPRI (CCLUMINA) GOODBYE MY LOVER	
No.	65	3		3
54	41	23	DON'T FORGET ABOUT US MANUS CARET (SLANDIDATE)	4
55	38	8	CRASH ONEN STERMI (INTERSCOPE)	
56	48	8	UPSIDE DOWN JACK JOHNSON (SELECTION)	0
57	.51	25	BETTER DAYS	7 11
0	59	12	EVER THE SAME	8
-	75		THE REAL THING	
-	100	5	SOUL SURVIVOR	- 11
00	68	25	YOUNG JEEZY FEAT MACK (CORPORATE THUGGOUS JAMES), AND	10 1
61	73	3	HIPS DON'T LIE SHARRA FERT MYTELEF JENN (EPIC)	11
62	46	4	SORRY MACRIM INVESTIGATION)	12 1
43	60	2		13 1
4	54	3	WHO SAYS YOU CAN'T GO HOME	(10)
9			I WRITE SINS NOT TRAGEDIES	200
95	72	6	PARICI AT THE DISCO JOSCAFOANCE FLELED BY REMEND	15
06	52	15	PERFECT SITUATION WEEDIN (1667769)	16 1
67	53	21	HUNG UP MACCINE (WARRIST SPICE)	17 1
0	71	5	RODEO JUVENIE (ITERALANTIC)	10 :
-	62	20	HONKY TONK BADONKADONK	10
			LIGHTS AND SOUNDS	20 1
70	65	12	TURN IT UP	
71	68	18	CHARLLEGARIC FERT LE! FUP (LREVERSAL/LINES)	21 1
72	09	5	TONIGHT I WANNA CRY ESTRUMAN (CHITCO, (MASHVILLE))	22 2
73	57	18	WHEN I'M GONE (MINIM (SHADE AFTERMATIVE) FERSCOPE)	23
74	93	2	POPPIN MY COLLAR THREE B MATA (HTPSCTUT MHCS:COLUMNA)	24 2
78	61	17		25 3
78	74	14	WHEN I GET WHERE I'M GOING	thuman
-			MAD PROLET FERT DELLY PROTEIN (LIRISTA NASHVILLE)	i days a
77	70	27	T-PAGE (KONVECT MIZIKUSWE/ZOMBA)	CA
78	63	23	LUXURIOUS ENER STEPARE (INTERSCOPE)	536
79	79	23	I THINK THEY LIKE ME BEN FRANCHEZ BOYZ (50 SO DEF-VINGIN)	1
80	81	25	STAY FLY THORE S MANY (HYPROTIZE MINDS/COLUMNA)	10 1
81	82	3		1
	85	2		
•			NASTY GIRL	State of the last
83	67	13	THE HOTORIOUS B.I.B. (EAD BOY ATLANTIC)	
54	80	7	YOUR MAN JOSH TURNER (MCA BADMYELLE)	•
85	77	15	GONE EDLEY CLANSSON (FEA./RMS)	
85	67	7	WE'RE ALL IN THIS TOGETHER	0
97	100	3	BLACK HORSE & THE CHERRY TREE	7
88	As	20		
-		1	LOVE	100
-	89	45	REYEMA COLE (ASMINITERSCOPE)	9
90	84	12	KEROSENE MPANDA LAMBIETI (EPIC (BASIMILLE))	10
91	94	2	START OF SOMETHING NEW DIC SPIDL MODERN SELLY & VINETUL AND MICHOLOGY	11
	-	2	THE DIET DIFFERENCE BETWEEN MARTYROOM AND BUILDIN IS PRINCY AT THE BISCO (CCC.4) CHACE-FUELED BY FAMEN)	12
-	90	3	GEEK IN THE PINK	13 1
Č	-	1	TELL ME WHEN TO GO 6-49 PEAT MEAN DA SHEAK (SCX HID TISHIC WARRER STOS.)	0
w	15	180	E-49 PEAE REAL DA BREAK (SICK HIT) IT SHIC WARREST STOS.)	-

10	13	9	YOU'RE BEAUTIFUL MINES BUSHT (DUSTAND ATLANTIC)	☆
11	12	15	EVERYTIME WE TOUCH	4
12	10	24	STICKWITU THE PUBBICAT DOLLS (AGAI INTERSCOPE)	~
13	11	14	GRILLZ NELD FOR MAL NALL ALL & GPP CONTINO NELLUMO	
0	17	8	YO (EXCUSE ME MISS)	
15	18	4	DRIE SROWN (CHECKMAN) I'M N LUV (WIT A STRIPPER) I PAIN FRAI MED (MEES (COUNTY MICH.) (CARRA)	6
16	14	32	BECAUSE OF YOU	ŵ
17	15	26	RUN ITI	W
	21	12	Dees store (INE/20MSA)	8
9	21	12	THE PUBBICAT DOLLS FERT WILLIAM HAMINITESCOPE) RIGHT HERE	
10	-	H	ONE WISH	-
20	16	17		*
21	18	13	SHAKE THAT DIMENTED HER DOSE DIMENTUM THAT DESCRIPTION PUMP IT	
22	50	15	THE BLACK EYED PERS (ASMITHTEFSCOPE)	
23	24	0	STUPID GIRLS PME (LMACE FOWER)	
24	23	29	PHOTOGRAPH MICHELINICA (ASTACHMER, 100, MIC)	故
25	27	29	SUGAR, WE'RE GOIN' DOWN	亩
Thum Tiday				
		40	т	
46	а	ä	NGLES SALES	
	ä			
題	輔	100	TITLE ARTIST (IMPRIAT / PROMOTION CAREL)	
1	3	12	CHECK ON IT	
0	4	3	GOLD LION TEAM YEAR (CHESS LPTISTERSCOPE)	
3	1	1	SORRY MADDINA (MARKET STOS)	_
0		1	STRAIGHT TO VIDEO	_
ň	A	4	SISTER	_
õ		7	THE W.A.N.D.	_
ŏ	7	9	THE FLAMME LIPS (WAFINER STOS)	_
	2	3	BLACK SWEAT BEAUTIFUL, LOVED & BLES	SED
		10	HEARTBREAK HOTEL	-
-	1	17	TE AMO CORAZON	PIOLES
10	5	12	HUNG UP	_
11	8	17	MAZONIA (RISINER BROS) SWEAT	_
12	18	2	HEAD LIKE A HOLE	_
13	10	6	HING INCH HARLS (TYXCO)SC)	_
10	20	39	INSIDE YOUR HEAVEN/VEHICLE	_
18	11	8	GOTTA GET TO MY BABY	
16	13	14	I AM NOT MY HAIR HER AND MOTORS (MOTORS)	
17	14	8	LEAN WIT IT, ROCK WIT IT	
18	12	18	ONE WISH	_
10	24	3	MS. NEW BOOTY BURN BPAXXX MEW SOUTH FURPLE FORBORINGS	8)
80	25	4	ROCKE LYRNE (JAMERSAL SOUTH)	_
21	18	10	EVERYTIME WE TOUCH	_
22	15	2	I REFUSE	
23	17	15	DELUSIONS OF GRANDEUR	_

Ą		P	OP 100 AIRPLA	Y				
	198	WEEKS DR COT	TITLE ARTIST SMPRIST / PROMOTION LABOUR	THE PARTY	NAME OF TAXABLE PARTY.	TATA MITT	192 00	TITLE ARTIST (PROMOTION LABEL)
Ď	3	8	BE WITHOUT YOU MANY & BURE SETTEN)		26	25	28	GOLD DIGGER
ì	4	18	UNWRITTEN MARINA REDMERELD (EPIC)	ŵ	27	28	31	MY HUMPS THE BLACK EYED PEAR (A&M HITTERSCOPE)
	1	16	SO SICK HE-PD (DEF JAME (D)ANC)	th.	28	25	15	THERE IT GO! (THE WHISTLE SON
	2	20	CHECK ON IT	9	20	30	24	IF IT'S LOVIN THAT YOU WANT
ī	-	7	TEMPERATURE BERT MIL (IP. 87 LB1)()		30	32	12	GIRL NEXT DOOR
1	5	13	WALK AWAY KELLY CLANSION (REA SME)	ŵ	30	38	4	HIPS DON'T LIE
٦	8	7	SOS REASON (SAP DEF JAM EDJAG)	100	32	34	7	FOR YOU I WILL (CONFIDENCE
	5	23	DIRTY LITTLE SECRET	4	33	25	24	DON'T FORGET ABOUT US
	17	17	DANCE, DANCE	4	34	31	25	WE BE BURNIN'
5	13	9	YOU'RE BEAUTIFUL	4	33	40	3	SAVIN' ME MERENACK (SCHOOLINGS (C.M.)
í	12	15	EVERYTIME WE TOUCH	4	36	33	6	UNPREDICTABLE
ï	10	24	STICKWITU THE PUBLICAT DOLLS (ASSET INTERSCOPE)	V	37	38	4	WHAT'S LEFT OF ME
ı	11	14	GRILLZ		38	42	5	THE REAL THING
١	17		YO (EXCUSE ME MISS)		30	37	23	LUXURIOUS GNO PRIVAL INTERSCORE
ŝ	18	4	I'M N LUV (WIT A STRIPPER)		40	46	2	MS. NEW BOOTY NAME PRACTIC NEW SOUTH PURPLE PROCESSIONS
	14	32	BECAUSE OF YOU SELLY CAMESON INCA PING	ŵ	41	41	9	GONE HELD CLARASON (ACA TIME)
1	15	26	RUN ITI		42	48	2	BAD DAY DAMEL POWTER (WARNER BROS.)
5	21	12	BEEP	•	43	38	12	L.O.V.E.
	22	12	THE POSSPERS BOLLS FERS WILLIAM (MANNYTRSCOPS) RIGHT HERE STAND (FUP ALLANDIC)		44	43	22	SHAKE THE THREE PERF PETRULL (COLLIPSES, TYT)
,	16	12	ONE WISH	de	43		5	ROMPE DADRY MARKE ID. CANTEL INTERSCOPE.
ı	18	13.	SHAKE THAT	200	44	50	2	TOUCH THE SKY
	Um	12	ENNIN FEET, HERE DOGG (SMACK) WITH SMACK WITH SECURE)		autotas.			MARKE WEST PARK COPY PARKED FOUNDATION FROM SAME

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WHEN YOU'RE MAD I'M SPRUNG

ARTIST/HINCARDASCOR) Unwrittee cric (70 2 ANK Wellt Array Asso (8.3 8) Yea're Basetthel ATLANTIC (65 2) Everytime We Touch manne (70.0) Siri Head Deer univa (86.4)

Hips Den't Lie (1745) (67 6) Savier Me stanc (76 5) What's Left Of Me zows (88 3)

Ever The Same Anamic (84.5)

- Berefflee (95.06.5)

Walk Away see (88.3)

Web Says You Cost Ge Home state (73.6)

Get Out Of My Miled VANIOUND (71 9)

ADULT CONTEMPORARY

Top Feedoo You man 196.7) Like We Never Level At All revents mos. (82.3)

POP 100: The top Pop singles & tracks, according to maintenant top 40 salo audience impressions measured by Names Boackstat Data Systems, and sales compand by Names boundards See Chart Layard for rate and receivation: 0 2000, Yeur See Chart Layard for rate and receivation: 0 2000, Yeur See Chart Layard for rate and receivation: 0 2000, Yeur See Chart Layard for rate and receivation: 0 2000, Yeur See Chart Layard for rate and receivation of 2000, Yeur See Chart Layard for rates and esplanations: 0 2000, Promosquad and Reflexibilities are subcentant of 17th First Republic See Chart Layard for rules and esplanations: 0 2000, Promosquad and Reflexibilities are subcentant of 17th First Republic See Chart Layard for rules and esplanations: 0 2000, Promosquad and Reflexibilities are subcentant of 17th First Republic See Chart Layard for rules and esplanations: 0 2000, Promosquad and Reflexibilities are subcentant of 17th First Republic See Chart Layard for rules and esplanations: 0 2000, Promosquad and Reflexibilities are subcentant of 17th First Republic See Chart Layard for rules and esplanations: 0 2000, Promosquad and Reflexibilities are subcentant of 17th First Republic See Chart Layard for rules and esplanations: 0 2000, Promosquad and Reflexibilities are subcentant of 17th First Republic See Chart Layard for rules and esplanations: 0 2000, Promosquad and Reflexibilities are subcentified.

Billocard R&B/HIP-HOP [25]

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	K	41	3/HIP-HOP ALBU	MS.
1	36 83		ARTIST HIRES & SURVEY OF THE LINE LABOR PROCES	Title
0	BERNT BERNT	1	JUVENILE CONTRACTOR AND CARRY AND COMMENT	Restity Check
2	1 3		NE-AO	In My Own Words
3	HIV		SCARFACE I HIREL GASTE BLOT 4 LBE (10 90) MARY J. BLIGE	My Homies Part 2
4	2 2		MARY J. BLIGE INTERACH GETTIN 201722*-NETERSCOPE (13 08/8 98) SOUNDTRACK	The Breakthrough
5	4 6		METING HAD TENED (13 St)	Tyler Perry's Madea's Family Reunion
	6 3		JAHEIM	The Wey It is
7	3 1		DEM FRANCHIZE BOYZ	Onetto Clessics On Top Of Our Geme
9	7 5		SO SO DEL SREST MAGIN (18 98) 4. JAMIE FOXX	Unpredictable
10	8 7		HEATHER HEADLEY	In My Mind
11	9 8		CHRIS BROWN	Chris Brown
12	12 13		JES EZENDOMBA (12 SEL B SEAN PAUL WHATLASTIC SATISTING (18 SEL	The Trinity
13	11 10	14	LIL WAYNE CASH MONEY ORS 1241, LARRE 112 REI	The Certer It
14	10 9		T-PAIN KON-CT MUZIK UNS 73200-23548A (18 96)	Rappe Ternt Senge
16	17 12	44	MARIAH CAREY	The Emancipation Of Mirri
to	14 11		EMINEM	Curtain Cell: The Hits
17	20 15		THREE 6 MAFIA HYPECIST MISSISSIPPORTERSCOPE (13 889 88) THREE 6 MAFIA HYPECIST MISSISSIPPORTERSCOPE (18 88) ANTHONY HAMILTON	Most Known Unknown
16	13 15		ANTHONY HAMILTON	Ain't Nobody Worryin'
19	15 18	12	THE NOTORIOUS B.I.G.	Duets: The Final Chepter
20	16 17		THE BLACK EYED PEAS	Monkey Business E
21	24 25		CHAMILLIONAIRE	The Sound OI Revenge
22	19 20		YOUNG JEEZY CORPORAGE IMPECTORS JAM BOARTS MILIES (17 NZ)	Let's Get II: Thug Motivation 101
23	23 21		JUELZ SANTANA	What The Game's Been Missing!
24	18 22		KIRK FRANKLIN 10 YO SOUL GESTO CHRIPE 71019-20089-4 (18 88)	Hero
25	22 19		REMY MA There	s Something About Remy: Besed On A True Story
20	41 56	27	GREATEST SOUNDTRACK GAINER SHANDHUSTILLMUATIC ESHEET-ING (IN II	() Hustle & Flow
27	26 23		KANYE WEST	
	20 23		KANYE WEST	Late Registration
20	28 27	73	LUDACRIS AND DTP	Late Registration Ludacris Presents Disturbing The Peece
8		73	LUDACRIS AND DTP OTFOFF JAMOSSIN: JOJNE (1) NO. # DESTINYS CHILO	Ludacris Presents Disturbing The Peece
8 8	28 27	20 23 20 3	LUDACRIS AND DTP DIFFORM AND STATE STATES OF THE PRODUCTION OF THE	Ludacris Presents Disturbing The Peece
2 30 31	28 27 27 24	29 28 3 11	LUDACRIS AND OTP DIFFUE AND OSTAY DAME 413 80 # DESTINYS CHILD COLUMBA 4794 SORY WING 118 80 # SCARFACE PRESENTS THE PRODU UNDERSTANDED BUILDING MATERIAL OF 15 FOR YING YANG TWINS DIRECTORY THE TIME AND THE TIME AND THE PRODUCTION OF THE PRODUCTION OF THE PRODUCTION OF THE PRODUCTION OF THE PROPULTING THE TIME AND THE	Ludacris Presents. Disturbing The Peece
1000	28 27 27 24 21 14	73 20 3 11	LUDACRIS AND DTP DESTINATE CONTROL OF THE PROPERTY OF THE PROP	Ludacris PresentsDisturbing The Peece #15 One Hunld
31	28 27 27 24 21 14 31 34 33 33 30 32	73 20 3 11 19 13	LUDACRIS AND DTP DESTINATE CONTROL OF THE PROPERTY OF THE PROP	Ludacris PresentsDisturbing The Peece #15 CT One Hundo U.S.A. Still United Gel Rich Or De Tryte! Down For Life
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5 B 3 3 B 3	28 27 27 24 21 14 31 34 33 33 30 32 25 25 36 37 32 31	73 73 11 19 19 11 11 11 11 11 11 11 11 11 11	LUDACHIS AND OUP DESTINATS CHILD DESTINATS DESTINATION DESTINATIO	Luddoris Preserts. Disturbing The Pecci #113 CT One Nation U.S.A. Still United Get Rich Or De Tlyrit Down For Life Swestual The Peoples Chanco
5 (B) 8 8 (B) 8 (B)	28 27 27 24 21 14 31 34 33 33 30 32 25 25 36 37 32 31	73 71 18 18 18 18 11 1	LUDACIES AND OTP BEGINNES CHILD CESTINES	Luddocts Preserts Detauting The Precision of The Land Content of Land Content of Land Content of The Land Content of The Precision of Content of The Land Content of The Land Content of The Precision of The Land Content of The Land Content of The Precision of The Precis
5 B 3 3 B 3	28 27 27 24 21 14 31 34 33 33 30 32 25 26 36 37 32 31	20 20 11 10 10 11 10 10 11 10 10 10 10 10 10	LUDACHIS AND OTP OSTINITS CHICAGO DISSINITS CHICA	Lucknote Presents. Detacting The Press 21 S CT One Named U.S.A. Sill United U.S.A. Sill United Guit Park Or De Syry Down For Unit The Propriet Cures The Propriet Cures Latel U.S.A. Sill United U.S.A. Sill United The Works
5 (1) 3 3 (1) 3 (2) 3 3	28 27 27 24 21 14 31 34 33 33 30 32 25 25 36 37 32 31 29 38 35 29	73 71 11 11 11 11 11 11 11 11 11 11 11 11	LUDACHIS AND OTP SESTINTS CHICAGO SESSIVATION SESSIVA	Lockools Present - Detucting The Present - 1
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5 (1) 3 3 (1) 3 (2) 3 3	28 27 27 24 21 14 31 34 33 33 30 32 25 25 36 37 32 31 8137 29 38 35 29 38 40 34 39	73 73 74 74 75 75 75 75 75 75 75 75 75 75 75 75 75	LUGACHIS AND OTP	Lucidosis Presents. Desturbing The Present 413. CF On Institute U.S. A State United U.S. A State U.S. A State U.S. A U.S. A State U.S. A State U.S. A State U.S. A U.S. A State U.S. A
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5 6 3 3 6 3 6 3 8 8	26 27 24 21 14 31 34 35 25 25 25 25 25 25 25 25 25 25 25 25 25	20 20 11 10 10 10 10 10 10 10 10 10 10 10 10	LUDACHIS AND OTP STATES CHARLES SERVICE CHARLES SERVICE CHARLES SERVICE CHARLES SERVICE	Luckools Present. Detucting The Present 213 CF On William U.S. A Still Unless Gardine Control Gardine Control Gardine Control Gardine Control The Propiet Chees Intel Land Of Centrol Author Control Gardine Control Wildows No. America For Congr
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51	i	54	25	RAY J	Reydiation	N	13
53	3	50		BOW WOW COLUMNS STORY SORY MUSIC (18 90) 4-8	Wanted		1
40	7	47	22	ALICIA KEYS	Unplugged		B
5	4	51	17	GINUWINE	Back II Do Basics		13
35	9	÷	2	BIZZY BONE	Thugs Revenge		39
ı.	н	1777	1	JUVENILE CASH MONEY ROOMS FRANCE (TO NO.	The Greatest Hits		ij
6	18	59	1	GOAPELE SYRKELESIMMA STROSSMY MISC (11 No.	Change It All		32
63	5	64	73	RIHANNA SUP OF JUNE CONTENT OF SUPER	Music Of The Sun		li
			ī	LIL WAYNE MICHAEL "5000" WATTS	The Carter II: Chopped & Screwed	'n	164
72	3	78	(S	COMMON SUPE BUTTON CONSTRUCTORS COPE 113 56 S SS. +	Ве		ij
9	g	60	Ĭ	50 CENT SHAPP AND TERRITOR CONCESS - VALERS COPE (13 96/9 96) +	The Messecre	B	i
9	6	35		DILATED PEOPLES	20/20		123
5	2	62	24	TONI BRAXTON	Libra	ı	12
71	6	15	Ħ	T.A. GUAGA HUSTLE ATLANTIC BETTAPLAS (18 No.)	Urbun Legend	ï	III.
6	2	63	21	DWELE	Some Kinde	ñ	B
61		45	ä	TWISTA	The Day After	٠	R
71	i	76		LEELA JAMES	A Change is Gonna Come	ñ	42
5	7	61		WARREN G	in The Mid Nile Hour		15
6		72		THREE 6 MAPIA	Most Known Hits	ü	lä
		10	뻙	SHANICE	Every Woman Dreams		ı
Ľ	2	00	nd.	PLETE LISTING OF THE HOT RABIHIP-HOP ALBU		SI.	124

0		ro Bl	LUES ALBUMS.	
	1	1202310	ARTIST AMARIES / DISTRIBUTING LAND.	Tille
1	1	,	THE DEREK TRUCKS BAND	Songines
3		EW	JAMES HUNTER	People Gonna Talk
3	2	95	GEORGE THOROGOOD & THE DESTROYERS	Greatesi Hits: 30 Years Of Rock
4	3	26	B.B. KING STATE ORDERS DESIGNATIONS	B.B. King & Friends: 80
8	4	9	ETTA JAMES HP-013F09011F 004753MF	The Delinitive Collection
8	5	22	SUSAN TEDESCHI	Hope And Desire
7	6	24	BUDDY GUY	Bring 'Em le
1	7	52	B.B. KING	The Ultimete Collection
9		29	DELBERT MCCLINTON	Cost Of Living
0	ŗ.	W	LEE ROY PARNELL PARTYS & SOUTH BOATT	Back To The Well
1	11	24	BETTYE LAVETTE	I've Got My Own Hell To Reise
2	9	8	RAY CHARLES	Golden Legende: Ray Charles Live
3	10	0	VARIOUS ARTISTS	Blues: Gold
4	12	27	NORTH MISSISSIPPI ALLSTARS	Electric Blue Watermelon
15	13	9	DION DMINNSAL BE DIS CREMEND	Bronx in Blue

CARFACE RETURNS AGAIN

carrace claims his second bow this month

from R&B/Hip-Hop Albums, as "My Hom
or Dept 2" thorse in at No. 1 With second by

the Span of the cape of the results.

58,000 copies put him at No.
12 on The Billboard 200.
The former Geto Boy has managed respectable sales despite the lack of radio support. To date he has sold more than 6.8 million units as a

no radio airplay, the album's



"Part 2" went for an appealing \$9.99 at Best Buy, Circuit City and Kmart, Two weeks ago, "Scarface Presents the Product: One Hunid" entered this chart at No. 14. —Raphael George

No. 4 in 1997.

RADULT R&B.

B/HIP-HOP Billocard

A		Re	&B/HIP-HOP AIRPLAY	
	17.0	98	TITLE ARTST (MPHOR) - PROMOTION CHIECK	1
0	1	20	BE WITHOUT YOU	巾巾
2	2	15	YO (EXCUSE ME MISS) print and are 1 / Y () () () ()	
0	6	18	LEAN WIT IT, ROCK WIT IT BOX FRANCHER BOYS FEAT LE PEANUT & DEMEAT (SO SO DET FORCE)	
4	4	23	UNPREDICTABLE	ŵ
	3	19	SO SICK BETO FO JAMES AND	童
5	5	13	LOVE SETTERS COLE LARMINGERSCOPE;	业
2	8	12	TEMPERATURE SEAN PRISE (VP.AT.(ANT.C.)	
	8	17	CHECK ON IT BEYONG FEET SLIM THUS (COLLARSIA/SUR)	ŵ
	7	22	TOUCH IT BUTS REYMES INFERMATIVECTERSCOPE	ŵ
10	15	6	WHAT YOU KNOW II LOWNO HISTIE NICANICS	ŵ
10	14	24	GOTTA GO MET SONG I SCHO ASSIGNATION	
10	13	28	LOOKING FOR YOU are FRANKING FOR YOU COMPANIES OF THE PROPERTY	☆
13	11	14	I'M N LUV (WIT A STRIPPER) 5-PAN FRAE BINE JOHNS (TOWNS)	
1	20	18	FRESH AZIMIZ SOW WOW FEAT 3-KNOW & JERNAME BUPPE (COLUMNIA/SLM)	☆
15	10	21	GRILLZ HELLY FEAT PAUL WALL ALL A GIPP (SERVITATION REELLUMING)	位
10	18	20	CAN'T LET GO ANDIGNAT HAMALTON SO SO GET (2000)A.	
17	12	19	RODEO AWWELL CONTRACTANTO	立
18	15	12	MS. NEW BOOTY BOOK SPHAKES (ALS SOUTH/PURPLE REBOOK/SIRSES)	
18	17	26	IN MY MIND HEATHER HEADLEY (PICAGNAS)	

_	_	_	
n	36 8	100	TITLE ARTES (SEPRENT / PROMOTION LANGE)
26	22 :	ĸ	BETCHA CAN'T DO IT LIKE ME DIE OFENDRAY ASYLUM BELANDED
27	26 :	20	TRU LOVE
1	33 :	29	ONE WISH MY J (AND CADE SANCTIANY)
29	30 :	23	DON'T FORGET ABOUT US
30	35	Ħ	CONCEITED (THERE'S SOMETHING ABOUT REMY)
31	28	12	GETTIN' SOME
32	29	31	UNBREAKABLE
33	31	6	CONTROL MYSELF LL COOL J FEAT JENNIFER (SPEZ (SET JAMPE) MIC)
34	40	7	GOOD LUCK CHARM ANGED EDIT IS CHARM AND

40	200	LV	FAITH ENAMS (CAPITOL)
9	33	29	ONE WISH MY J (AND SANCTEARY)
9	30	23	DON'T FORGET ABOUT US
0	35	31	CONCEITED (THERE'S SOMETHING ABOUT REMY)
1	28	12	GETTIN' SOME
2	29	31	UNBREAKABLE
3	31	6	CONTROL MYSELF LL COOK J FEAT JENNIFER COPEZ (DET JAMPIDJAC)
4	40	7	GOOD LUCK CHARM
5	23	35	1 THINK THEY LIKE ME DEM FRANCHIZE BOYZ (SO SO DE F VERDIN)
•	41	7	FIND MYSELF IN YOU BRAIN MEMBERT (NOTCOM (1995))
7	44	18	HYPOTHETICALLY LYME JEMMINGS ICCCUMENT SUM
8	37	23	SNAP YA FINGERS
91	42	6	GOIN DOWN

39	42	6	TUNG JOS HE SCA FATER/AMARIAN RAD BOY SOUTH ATLANTS
40	4	5	TELL ME WHEN TO GO I M FEET BEE IN DRIVE (SCENIE) IN THE WARNESS INCO.
41	38	18	MAGIC DMRH WESSA (AVE/20063)
42	47	6	BACK LIKE THAT BROWNINGS BELLIN FRAT NO. 007 JUN-10,046
43	63	3	WHEN YOU'RE MAD
4	50	3	SAY I CHRISTINA MILIAN FEAT FOUND JEETY (C), MICHOLAND

9	25	PRIPLE RESIDENCE (FIM ON IT)	
ŝ	52	WE BELONG TOGETHER	
8	14	MA HOOD MONE NESA ICCONDUSTAL LIFESTOR THWADWE	
i	29	I SHOULD HAVE CHEATED	Т

49 89 8 I LOVE YOU DEN CHARLE THE STYLE ALLEY

1	1	17	BE WITHOUT YOU MANY J BLIBS (CHIFFS WITHOUT COPY)
1	-	100	UNPREDICTABLE
2	2	12	JAME FORE FEET WORKERS (JAMES)
See and		VIII O	IN MY MIND
3	3	24	HEATHER HEADLEY (FICA/RMG)
0	5	15	CANT LET GO
	9	US.	ANTHONY HAMILTON (50 SO CERTISMEN)
III W	w	190	LOOKING FOR YOU
200		100	KIRK FRANKLIN (FO MS STEEL GOSPO CENTRIC/(OMBA)
	6	9	THE ISLIT MACHINE HAZ MANUS BLEFT : EU SOUL DE L'AMICO, MAN
but.			MAGIC
7	7	20	CHARLE MUSES (INVESTIMAN)
			FIND MYSELF IN YOU
(0)	0.0	18.	BENAN HOOMGUT (NOTON/HAMAS)
100	N.	703	UNBREAKABLE
IIMU	ш	140	ALICA SEYS (HEMC)
10	10	150	TRU LOVE
10	100	M.	PANTIK ENAMS (CAPITOC)
11	11	23	I WANNA BE LOVED
10000		m	ERC BONET JORGAN SEPRISE WARNES BROSS)
12	18		SO SICK ME 90 (CEF JAMES), (SEC.)
-			
13	12	30	WHERE WOULD I BE (THE QUESTION)
200			I AM NOT MY HAIR
14	13	15:	MON AND IMPORTANT LANGE.
10	100	122	DON'T FORGET ABOUT US
	123	180	MATIAN CASET (TILANSITIME)
10	15	w	IREFUSE
	×	200	UNION MESTIC (SORE, WARNER BROS)
17	20	3	OOH WEE
-			TERM MARK (CASH MOREY(UMRG)
18	19	7	INTO YOU KEN INCICION CONTO
100			TO YOU
[12]	17	16	EARTH WIRE & PINE PERE SHIMA MERINDAY (SANCTUARY)
20	-61	100	LOVE
	23	180	EXYSMA COLE (AAM INTERSCOPE)
21	16	100	HYPOTHETICALLY
100		100	LYPE JERNINGS FEAT FAMILAGIA (COLUMBIA/SUM)
22	22	8	GOD'S GIFT
-			JEFF HALISSE FERT BELLY PRICE (MUSIC ONE/EPIC/SUM)
23	21	13	FIRST LOVE
			PRETTY SASY
84	30	5	ERIC SENET (FAIGHT REPRISE/MARKER BROS)
200	1	ıιά	GOTTA GO
25	28	18	THEY BONGS FIDNS NOOK HILANDS

∕66 нот	R&B/H	IIP HOI	9
SIN SIN	IGLES	SALES	

TITLE

DESCRIPTION OF REAL PROPERTY.	AATSE (MIPRIET / PROMOTION LABEL)
0 - 2	SISTER SOURCES SQUAD FEXT BUT B (*VVSSU(1))
2 1 1/	CHECK ON IT BEFORCE FEAT SLAW THISE (COLUMNIA/SUM)
3 5 5	OOOH ALYZE ELTER PEAT CELIEBM (SOUL CITY/TREMP)
4 2 2	I REFUSE
8 4 8	GET LOOSE BUILDING OUT CAUSE
0 7 6	GOTTA LOVE
7 46 2	GRIND WINTERS OUT
8 10 14	I AM NOT MY HAIR
B 11 12	TE AMO CORAZON
10 8 11	RAIN'S FALLIN'
11 18 5	BOOM DRAH
12 9 10	THE HOOCHIE SONG
13 8 2	SWEAT #5 (CCCCM) AND PUR RENDO
10 - 1	GOTTA GET TO MY BASY
16 12 10	LEAN WIT IT, ROCK WIT IT ON PARCHAS BOX FAST US HENST & CHARLEY SO SO DEFAVRORS
10 27 4	KRYPTONITE (I'M ON IT)
17 25 18	SHOULDER WORK
18 14 3	BEST FRIEND MEDITA GENTA (S. CHILTONTERSCOPE)
10 17 16	ONE WISH
20 33 2	WHAT YOU KNOW
21 18 3	YO (EXCUSE ME MISS)
22 18 4	CONTROL MYSELF
23 23 10	TOUCH IT
20 25 20	GO CRAZY
Dealer Committee	ALWAYS
20 24 12	SPAGE ALPPER, MASSIT LP()

Ā	Ü	RI	HYTHMIC AIRPLAY	
20	100	100	TITLE ARTH (MPNRT / PROMOTION LABOL)	
1	1	14	BE WITHOUT YOU NAME 2 BLEE (COTT NOTESCOPE)	12
0	4	15.	YO (EXCUSE ME MISS)	故
	6	7	LEAN WIT IT, ROCK WIT IT BEN PANCHES BOXZ FEAT LE, PEARLY & CHANGES (50 SO COLVERCIN)	-
4	3	13	I'M N LUV (WIT A STRIPPER) 1-Nut Hall late (MES ACCOUNT HALFS, AND COMMON)	啦
5	2	17	SO SICK	10
0	7	13	MS. NEW BOOTY BURE DAMES AND SCOREFURFLE MANAGEVINGAS	1
7	9	13	TEMPERATURE	10
8	5	19	CHECK ON IT BYONG FOR BURNING COLUMNA, SUM	d
9	8	21	GRILLZ BELLY FOR PAUL WALL ALL B GIPP (DERRYLYTO RECL/DM/NE)	12
10	12	8	RIDIN' DAMALISMANE PER EMITTE BORE (PROTECTAL/ARRO)	-
10	13	8	TELL ME WHEN TO GO E-49 FEAT SEAS DA SAEAN LSCCN WISH IN SME, WARNER SHOS	
12	10	15	UNPREDICTABLE JAME FOX FOX (14 (14 (14 (14 (14 (14 (14 (14 (14 (14	啦
0	15	15	FRESH AZIMIZ BOW NEW HAT J KNOW & JEPMANE OUTN (COLLINSW/SUM)	4
14	11	18	BRING OUT THE FREAK IN YOU	
16	21	4	LOVE ETYEN COLE (HAM INTERSCOPE)	*
15	14	14	SHAKE THAT EMACH FUT HET 1995 (SHAD) AFTERMACH STUDSCOPE)	-
17	18	8	GIT IT THE VALUE PARK SUR-A (COLUMNICATIVITY)	
0	25	4	GIRL PARK WHILL (SW SNAHOLISE/ASSELMANILANTIC)	10
10	24	9	ROMPE BADDY TRANSE (EL CARTEL/MICRISCOPE)	
20	22	8	SOS MARIA (SOUTE) JAMADANG	10
21	16	8	CONTROL MYSELF	4
22	23	11	TOUCH IT BUSTA NAMES INTERMATHINGERSCOPE)	
23	26	5	BEST FRIEND SECOND BLAND IS ONLY OF THE PERSONS	*
24	27	5	TOUCH THE SKY LIKET WIST FOR LIFE PAGES HOC-S-FELLAGEF JAMPENICS	*
28	36	2	WHEN YOU'RE MAD	4
	_	-		_



ADALT RIAD AND REYTHING ARPHAN; 63 acts RIAB stations and 64 disymmic stations as declorocately monitored by Melson Broadcast Data Systems, 24 hours a day, 7 days a week station of the stations are all the stations boundaries; the 1007 RIAB throat SHOULES SALES and Selection of the stations of the 100 and 100 across SHOULES SALES AND ASSESSED ASSES

Billboard R&B/HIP-HOP

€ HOT R&E	3/HIP-HOP SONGS	
- B #	TITLE Arried	a
開発に開	TITLE Artist PROMOTER ARTIST PROMOTER AREA AREA AREA AREA AREA AREA AREA A	ä
1 1 20	BE WITHOUT YOU Mary J. Bige services as COLL PERFORMANCE AND THE COMP.	
2 2 3 15	YO (EXCUSE ME MISS) Chris Brown A HARRIS V DAVIS J AUSTRA) Chris Brown G● ANELTOMBA	X
3 8 8 16	GREATEST LEAN WIT IT, ROCK WIT IT Dem Franchise Boys Feet, LI Peanut & Charley GAINER PAIR PLY OULEF AND RICK LIMIT IT, ROCK WIT IT OULEF AND RICK LIMIT IT, ROCK WIT IT OUT TO THE PROPERTY OF THE PROPE	
4 4 2 24	UNPREDICTABLE JORGHUS DHULLY HULLY JR J SCHEPPER DEMARK CONCESS: Jamie Foxx Feeturing Ludecrie 60 JAMC	
8 3 4 19	SO SICK STANGAGE AS SWITCH I E HERMANDERN M ENDERN OF COPT JAM BOARS	
0 5 7 13	LOVE Keyehie Cole	
7 7 6 17	CHECK ON IT Beyonce Featuring Sim Thug SWOTHERS ANDRES & RADIOTA SCHEES INCHAS: ### COUNTS SWO TEMPERATURE Sean Paul	8
9 10 14	TEMPERATURE Sean Paul RFELLER IS FIGRADUES A MARSHALLER PULLER) GO 19 AFLANTO	
0 8 8 22	TOUCH IT Busts Phymne SWIT STATE (1 SWITH, 8 DEAL) GO ATTERMATIVE TREECOME	
10 14 18	WHAT YOU KNOW DI TOOMP (S HUNGS A GUNS C MATTELO, L HUTSOND HUTHWANY) GUMAD HUSTLE-VILLARTIC GUMAD HUSTLE-VILLARTIC	
33 10 14 H	GOTTA GO Trey Songz I I IVIOR I HEYERSON I I IVIOR M SMITH G SOME SOCKAL MITCH	
12 11 11 77	T-Pain Feetuning Mike Jones 1-7-AM N.LUV (WIT A STRIPPER) 1-7-AM distance Jones 1-7-AM d	
13 13 17 77	LOOKING FOR YOU	
10 to 15 10	SMIRING SORRY NEARINET PROJECT MINES FROM FANDERS DE 10 YE SOUL COPP COTROS DIMES. FRESH AZIMIZ Bow Wow Festuring J-Kwon & Jermaine Dupri Scripturo Lo serve L programme Cupri Combustation © Countries de 10 years 1 years	2
10 10 0 21	GRILLZ Nelly Featuring Peul Well, All & Gipp	E N
10 12 13 20	FULL STATE BODEO	10.3
-	MS MEW BOOTY Public Spaces Sections View York Takes & Mr. Collings	
The second second	MS. NEW BOOTY Bubba Spanxxx Featuring Ying Yang Twine & Mr. Collipark MR. COLLIMAR: // MATHELM CROOMS C AGES, MARS)	
10 20 19 21	CAN'T LET GO Anthony Hermiton Martoni (A HAMELTON M BATSON) © 50 50 001 (OMBA	
19 17 16 20	IN MY MIND S SARDERS D RAMSETY (D RAWSETY & SARDERS) ### Heether Heediey ### ### ### #### ###################	
21 33	POPPIN' MY COLLAR DIPELLINCY I PREMIRE AND I HOUSTON DEVIAS WHITCHESON,	
25 27	4 MINUTES RELECTIONS A DRIVER OF A MARKET HANSON, JR. D. THOMAS A CHRONIC LINES ON JUDY. ON WAGE COMMODIC CONTRIBUTES CONTRIBUTES ON THE CONTRIBUTES OF THE CONTR	
22 10 20 13	OH YES (AKA 'POSTMAN') Jueiz Sentene HETMAN'S JUEIZ Sentene HETMANS S. JUEIZ SENTENE HETMANS S. JUEIZ SENTENE HETMANS S. JUEIZ SENTENE HETMAN SENTENES HETMAN GOOD OF CONTROL GOOD OF CONTROL OF THE SENTENCE HETMAN GOOD OF CONTROL GOOD OF C	
24 22 7	BEST FRIEND 50 Cent & Olivie 10x (CLARXIN A TOSTINI LARCTINI LARCTILANISTRIQ RASHING VINISON 400 C INT BRITISCON	
24 Mente 1	SISTER Scoundrel Squad Featuring Bun-B	
25 28 23 17	TOUCH THE SKY JOST BLAZE (K WEST J SMITH W JACOB WATTELD) Kenye West Feeblining Lupe Flasco M ROC 4-7(LLA OH JAMES AND M ROC 4-7(LA OH	
20 22 23	ONE WISH REPORT OF THE STATE OF	
27 33 34 1		
28 23 24	BETCHA CAN'T DO IT LIKE ME DII	
20 27 31 23		
25 37 14	CONCERTED (THERE'S SOMETHING ABOUT REMY) Remy Ma	
31 30 35	GETTIN' SOME Showing	
32 23 23	ACT, IN BILL REAFT SHAWN RECOGNIS JOHNAN, CONTROL MYSELF LL Cool J Feating Jennier Lopez LIPPLING LOS STANLINGS TORKI LOPEZ LIMILITYL REBINAULA J. ROCK LORGE. OF JENNIER LOS CONTROL PORT LOPEZ LIMILITYL REBINAULA J. ROCK LORGE. OF CHARMACH.	
- The second	CONTROL MYSELF LL Cool J Feeturing Jennifer Lopez JOSPE LDC LT SOPPL JOSPEJ PRELIDER, TODAL JOSPEJ LABORADA A BADOL FOREY OF CH JOSPEJ ALEGO AND TUS JECHT M CARRY BUTCH OR ONEY, JOSPES BUTCH, JUSTING Meritah Carry OF SI ARROSING O	Ш
100	JECPET IN CARRYE IN COR. IN CAMEYA COPES IN COX. JAUSTIN; 86 ISLANDISONIC UNBREAKABLE Alicse Keys.	H
34 31 30 51	A COLETT JA KEYS A WEST HILLEY JR. & GLEWI) GO A FAMO	
35 22 26 11	I THINK THEY LIKE ME Dem Franchize Boyz Feet, Jermaine Dupri, Da Brat & Bow Wow Jettundshida all Reported See 1 (1997) 4,15501 (4) 4,000 (4) 5,000 (5) 100 (5) 100 (6)	
38 41 45 7		
37 43 52 7	8 MCKMERHT (B.MCKMERHT) MOTOWN LMRO	
30 45 43 11	HYPOTHETICALLY Lyfe Jennings Feeturing Fantasie Lyfe Jennings Feeturing Fantasie Collabolism	
30 34 28 23	KRYPTONITE (I'M ON IT) Purple Ribbon All-Stere THE BEAT BELLES (INTERECT & SHERWOOD A HITTON IN RESIDER C ANDREWS X PRINCEY) 90 PURPLE RIBBON WICH	
40 29 41 7	BACK LIKE THAT Ghostace Kileh Feetung Ne Yo x128K to Course y Money 5 Suite W HOLDS	
40 42 57 6	GOIN' DOWN Yung Joc WITH IJ ROBRISHIC MODRE! B SLOCK ENTERTWINNENTERS BOY SOUTHAILANTIC	
42 38 49 11	SNAP YA FINGERS LII Jon Featuring E-40 & Seen Paul JSMITH (J HSMITH L STEVERS S PARSEPY) BMETVI	
43 36 38 18	MAGIC Charle Wison A SELLY (R SELLY) Og JNC 201814	
4 66 74 □	WHEN YOU'RE MAD Ne-Yo STANDRIS SMITH STANDRIS (SMITH STANDRIS SMITH STANDRIS (SMITH STANDRIS SMITH STANDRIS SMITH STANDRIS (SMITH STANDRIS SMITH	
45 47 55 1	SAY I Christine Milion Featuring Young Jeezy	
40 51 62 1	TELL ME WHEN TO GO E-40 Feeturing Keek De Sneek	
47 46 48 12	WE BELONG TOGETHER Meriah Carey	
48 44 30 7	MY HOOD LE CHIERMAN CONTRA CONTRA DE CONTRA D	8
49 40 35 29	I SHOULD HAVE CHEATED KeysNo Cole	
60 58 59	© SUMMERS AND DE SOURCE DE PARKETS COLLE © SUMMERS COLLEGE DE SOURCE SALIMAS OF SALIMAS A MEDIDENSING. LOCATION OF THE SALIMAS OF SALIMAS OF SALIMAS A MEDIDENSING. Charl Dennie Charl Dennie Charl Dennie	
51 9 4	I SOLIMAS D. SALIMAS D. SALIMAS D. SALIMAS A. MERDIAGON. I LOVE YOU Check Dennie SALIMAS D. MILLIAMS SALIMAS D. MILLIAMS SALIMAS D. MILLIAMS SALIMAS D. MILLIAMS	
G 61 70	GIRL Paul Well	
0	TORN	
54 48 46 1	STILL IN LOVE Tyra	
55 54 54 10	I AM NOT MY HAIR	
20,000	S EARCES LA EMPSOIL D'AMSEY & EMPSOIL SANDERS O DAMSEY) GO MOTAN-LIMIG	100













SPIT YOUR GAME The Notorious B.I.G. Feet, Twists, Bone

811	0	36665	ь,	CHAOS & ORDER (LUMBER LIMICEWAR, TERROLFORE)	
	74	EUW		I'LL WHIP YA HEAD BOY R BROWS IC J JACKSON JR D BROWN R TURNER E MUR	50 Cent Featuri
	73	REW	9	DIME PIECE IL CANNON (IL CANNON A BATTLE E STRAITE)	Nic
	76	HEW	Ü	AIN'T REALLY LOVE	
4	7	84 -		WHAT'S HAPPENIN'	
М	78	65 86		STICKWITU A FAM THEFOMES AWAIT HICOLE & GOLDE & LIVIGSTON	The Pueryo
%	79	75 -	2	GOD'S GIFT	Jeff Mej
for	80	81 80	В	CHOP CHOP S STORCH IS PURSEPH J CANGERY'S STORCH	
orf.		62 61	ч	FIRST LOVE	
nd- d	82	80 63	14	TOUCHING JAZZE PHA (PALEXANDER L CRIMP)	David Ban
tter d	B3	86 83		BLACK SWEAT	

CLOCKWORK





BETWEEN THE BULLETS regerge abilli



ОООН

C BECADY IN SATE C BECADY IN MINS & PRESMAN PSINSHIP	to dom remain
TRAP STAR WR COLLIFARK LLJENKINS M CROSMS)	⊕ COPPONATE
GET LOOSE BLU CRUSH (C DRE)	
WHOA J POTEM JE JOSES J PROTEM J LOPED	- 04
WANNA LOVE YOU GIRL DE REPLASS PLANTIMES & DIEGO	Robin Thicke F
GRIND WINTERS OUT MIKE WAS M NAT 15 AND DOL OF MINATES A TOWN OF PALAYTON O CARTENO	te Featuring Jtz Ni
GOTTA LOVE 4 MATRIX DA ANNE J EASIETA EL J MCCLARO	90
BLOW THE WHISTLE	
TE AMO CORAZON	
GHETTO STORY	
RAIN'S FALLIN' NE DOG 11 UNISEYE UNISEYEM SROWN)	9.46
TO YOU Earth, W.	nd & Fire Featuring

50 CENT REMAINS BUSIEST OF ALL With "I'll Whip Ya Head Boy" at also reached the top twice since

No. 74, 50 Cent has appeared 17 times on Hot R&B/Hip-Hop Songs since 2005, more than any other act in that time frame. His closest competitors are Ludacris. Young Jeezy and R. Kelly each with 10 appearances, 50 has



2005, tying Mariah Carey and Bow Wow for the lead. "Whip" is the second of two

en McKneght

hidden tracks from "Get Rich or Die Tryin' * soundtrack to make its way to radio via remixes. -Raphael George

COUNTRY Billocard

20)	то	P O	UNTRY ALBUMS	i
1	P	B		ARTIST	Title #
腊	3				
0	3	1	17	CARRIE UNDERWOOD	Some Hearts
2	2	3	E	JOHNNY CASH LELECTRIC MICH AMERICAN CLAND COSSESSIONE LT	The Legend Of Johnny Cash
0	-4	11	17	GREATEST SOUNDTRACK	Walk The Line
4	1	-		ALAN JACKSON ACHARISTA MISMYLLE 80281.RLG (18 90)	Precioue Memories
5	5	2	7	JOSH TURNER	Your Man
8	8	4		RASCAL FLATTS	Feele Like Today
0	100	1800 187	1	VAN MORRISON	Pay The Devil
8	0	8	B	KEITH URBAN	Be Here
	7	5	100	TRACE ADKINS	Songe About Me
10	r.			THE LITTLE WILLIES	The Little William
	9	7		YARIOUS ARTISTS	
12	11			WARNER MISSE GROUP SONY BWG MUSIC 77145/SONY SUGARLAND	Twice The Speed Of Life E
			200	MERCHANDON AND MERCHANDER	
13	10	10	Si.	RON WHITE	The Road And The Radio
14	12	8	ш	BRAO PAISLEY	You Can't Fix Stupid
15	15	15	E	ARTS TA MASHVILLE 89642/RLG (18 98)	Time Well Wested
16	14	14		BROOKS & DUNN ARSTA BASHING LE 49946 PLS (13 96)	Hilbily Deluxe
17	13	12	E	MIRANDA LAMBERT	Kerosene •
18	16	13		FAITH HILL AND BYO ALBERTAN I BESS LITTLE BIG TOWN	Fireties E
10	18	18	C	LITTLE BIG TOWN	The Road To Here
20	Ŀ	iv.		TRENT TOMLINSON	Country le My Rock
21	_	16		JASON ALDEAN	Jason Aldean
22	27		9	DIERKS BENTLEY	Modern Day Drifter
23	19			KENNY ROGERS	21 Number Ones
				BILLY CURRINGTON	
24	21			MERCURY ON THE UNIQUE 113 SHE	Dain' Somethin' Right
25	23		Ę,		Greetest Hits 2
26	26	47		JOHNNY CASH & JUNE CARTER C.	ASH 16 Biggest Hite
27	17	-		HANK WILLIAMS III	Straight To Hell
28	25	22		REBA MCENTIRE	Reba: #1'e
29	29	24		MONTGOMERY GENTRY	Something To Be Proud Of: The Best Of 1999-2005
30	30	28		JOE NICHOLS (MM A SA; SOUTH BOAZIN (12 BB)	11
31	27	26	7	TIM MCGRAW	Live Like You Were Dying
32	31	25		SARA EYANS	Real Fine Piece
33	28	31	r	GRETCHEN WILSON	Here For The Party
24	24	18		MARTINA MCBRIDE	Timeless
36	32			GRETCHEN WILSON	All Jecked Up
8	34	30	lh	KRIS KRISTOFFERSON	This Clid Boad
9	_	_		ROSANNE CASH	
37	23			BIG & PICH	Black Cadillac
38	100	33		BIG & RICH	Horse Of A Different Color
m	36	-		WANTE MICH CHARLES AND THE MICH CONTROL OF MIC	Comin' To Your City
100	39	38			50 Number Ones
41	38	34		BLAKE SHELTON WARNER BRES 4977 B WARRE (150 SA)	Blake Shellon's Barn & Griff
42	40	35		CHRIS CAGLE C4910, 77380 H 901	Anywhere But Here
43	37	29	C	TRISHA YEARWOOD	Jasper County
44	45	39		GARY ALLAN	Tough All Over
45	64	40	e	SHANIA TWAIN MERCURY 003073 (MICH 13 98)	Greatest Hits
40	41	37	ñ	JAMEY JOHNSON	The Poller
47		42	F	YAN ZANT	Gat Right With The Men
40	12	10	Ħ	TORY KEITH	Honkytonk University
-		•		SHANNON BROWN	
49	34			GEORGE STRAIT	Corn Fed
50		43			Somewhere Down in Texas
0	49	ы	21	TRACY LAWRENCE	as carbyty :-
52	46	41			Then & Now: The Hits Collection
3	51	45		LEANN RIMES	Thie Woman
0	52	45		KEITH ANDERSON ANSTERNOPHILL NO SPECIAL CITE SEC	Three Chord Country And American Rock & Roll
•	54	46	E	LARRY THE CABLE GUY JACK WARMER SROS 48330 WRY (18 56)	The Right To Bare Arme

CLAN	Title	ARTIST	MEETS .	2 MIEKS	LAST NVCK	MIG
	My Kind Of Livin'	CRAIG MORGAN		50	48	00
•	Lonely Runs Both Ways	ALISON KRAUSS + UNION STATIS	6	44	50	57
	Country's Got Heart	YARIOUS ARTISTS	94	51	53	58
•	You Do Your Thing	MONTGOMERY GENTRY		52	55	50
	The Yery Best Of Dwight Yoakem	DWIGHT YOAKAM	65	54	56	00
	Glory Train: Songe Of Faith, Worship And Praise	RANDY TRAYIS		49	57	61
	There's More Where That Came From	LEE ANN WOMACK	a	53	58	62
	16 Biggest Hits	WAYLON JENNINGS			84	3
	Pul The O Back in Country	SHOOTER JENNINGS	ú	63	83	84
•	The Greatest Hits Collection II	BROOKS & DUNN	б	57	50	85
•	Totally Country Yol. 4	VARIOUS ARTISTS	9	58	59	06
	My Kind Of Music	RAY SCOTT		59	64	67
	Life Goes On	TERRI CLARK	0	55	56	-
	The Very Best Of Rendy Travie	RANDY TRAVIS		82	67	00
•	Josh Gracin	JOSH GRACIN	ä	60	68	70
	Welking The Line: The Legendary Sun Recordings	JOHNNY CASH SIN 3369 MITRO (16 MI)			74	71
	Garage	CROSS CANADIAN RAGWEED	a	61	69	72
•	Sweet Right Here	SHEDAISY			864	7
	Songs	WILLIE NELSON	G	67	71	74
	Be As You Are: Songe From An Old Blue Chair	KENNY CHESNEY		74	70	76

6		roi Bl	LUEGRASS ALBUMS	_	
NEW NEW	AST	100 M	ARTIST	Title	Ì
1	1	68	ALISON KRAUSS + UNION STATION	Lonely Runs Both Weye	3
2	2	35	NICKEL CREEK	Why Should The Fire Die?	
0	3	4	SARAH HARMER	I'm A Mountein	î
0	10	53	RHONGA VINCENT AND THE RAGE	Regin' Live	î
0	6	25	YARIOUS ARTISTS Green Day Blue Grass: Pickin' C	on Green Day: A Bluegrass Tribute	î
0	8	7	HAYSEED DIXIE	A Hot Piece Of Grass	î
7	4	4	MOUNTAIN HEART	Wide Open	î
0	11	35	THE DEL MCCOURY BAND	The Compeny We Keep	î
	5	5	YONDER MOUNTAIN STRING BAND	Mountain Tracks: Volume 4	î
1	86-0	1777	THE GREENCARDS	Weather And Weter	î
0	15	3	DOYLE LAWSON & OUICKSILYER	He Lives In Me	ĺ
0	13	22	CHERRYHOLMES SHAGGS FAMILY YORK SHEET ROOM HOLLYWOOD	Cherryholmes	ĺ
13		25	JERRY GOUGLAS	The Best Kept Secret	ĺ
14	7	5	MARTY STUART AND HIS FABULOUS SUPERLATIVES	Live At The Rymon	1
0	T I	•	ALECIA NUGENT	A Little Girl A Big Four-Lane	i

MORRISON'S COUNTRY HOMAGE Aside from a few country stations that still add mat's golden era, "Devil" brings Morrison his

his classic "Brown Eved Girl" to summertime gold rotations and a duet album six years ago SoundScan week since "Magic Time" bowed Morrison has not had much of a country music pedigree-until this week.

with Linda Gail Lewis, Irish rocker Van with 41,000 copies at No. 25 on the big chart in the June 5, 2005, issue.

first country chart action and his biggest Nielsen

Morrison's "Pay the Devil" takes the Hot Shot Debut at No. 7 on Top Country Albums (32,000 copies) and starts on The Billboard 200 at No. 26. Dominated by a sterling lineup of classic songs from the for



songs before, most notably on the pairing with Lewis, including Hank Williams' "You Win Again," that set's title track, *Devil* revisits hits by Williams.

Jo Dee Measina O CIES

Little Big Town

Billy Currington

Blaine Larsen © CHATSLATELENA Hal Kelchum © ASYLUM-CURE

COUNTRY SONGS

184	1	56	AGO AGO	100,00	TITLE MANUEL (SONGWEITER)	Artist MPRIST & NUMBER / PROMOTION LASEL	TI DE
(1	3	16	LIVING IN FAST FORWARD	Kenny Cheenzy	
•	3	4	5		TONIGHT I WANNA CRY	Keith Urban @ CARTOL	
()	3	4		WHAT HURTS THE MOST D HETE BASSAL SLATTS IS STEELES BEDSON:	Rascal Flatta @ LYRIC STREET	
		2	1		YOUR MAN FACURS IS DIMPLETONS DUROS J EVERETTI	Josh Tumer © MER MASHVELE	
6		2	7		SHE DON'T TELL ME TO A RETHERMORD M WRIGHT IS DIPERD I SHAPING A PATHERICAL	Montgomary Gentry © COLUMNIA	
(3	6	11		WHO SAYS YOU CAN'T GO HOME	Bon Jovi Duet With Jenniler Nettles @ GLAND ID WS	
100	,	5	2	8	WHEN I GET WHERE I'M GOING	Brad Paisley Featuring Dolly Parton	
•	9	9	10		NOBODY BUT ME	Blaka Shellon g watter this will	
	•	7	8	(1)	JESUS, TAKE THE WHEEL	Carria Underwood	
6	٥	10	8		GET DRUNK AND BE SOMEBODY	Toby Keith	
6	1	11	12		CHEATIN' 5 DAMS M BRIGHT IS JAMES D SCHUTZI	Sara Evans	
6	2	12	13		BELIEVE TEROMER DURN & BROOKS OF GURN C WISEWAYS	Brooks & Dunn @ ARSTA MASHVLLE	
6	•	15	18	(3)	WHEREVER YOU ARE	Jack Ingram @ 05 MacHel	
3	4	14	16		THE DOLLAR	Jamey Johnson & int.	
0	0	17	19		WHY MARCE COREN MICCOME R CLAWSON	Jason Aldaen	
6	9	18	17		NOBODY GONNA TELL ME WHAT TO DO	Van Zant	
10	71	22	26		THE LUCKY ONE	Faith Hill	

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NOT GOING DOWN



ON HOME Lifter big town on autopatrick greek (ar bick)







SETTLE FOR A SLOWDOWN SOMETHING'S GOTTA GIVE

THE SEASHORES OF OLD MEXICO

GREATST WHEN THE STARS GO BLUE

EVERY TIME I HEAR YOUR NAME

DRUNKER THAN ME

SIZE MATTERS (SOMEDAY)

I'M TAKING THE WHEEL

LOVE WILL ALWAYS WIN

POLITICALLY UNCORRECT

LAST DAY OF MY LIFE

24 23

27 27

The Deliar ray (86.8)

I Get You snokes sow (83.3)

Don't miss another important

BillboardRadioMonitor.com

HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nelsee Broadcast Data Systems, 24 hours a days, 7 days a week. Altypower leveral ed to songs appearing in the top 20 in 10 or that the 105 Altypo and Audience of the Systems Middle, Inc. All rights resourced. The songs and audience of 200 WUI. Business Middle, Inc. All rights resourced. The songs are trademarks of Thrirk Fast LLC.

ALL CHANTES See Chart Legand for rules and explanations.

WILL RADIO 'MAKE NICE' WITH DIXIE CHICKS? Led by CBS Radio's WUSN Chicago, which drew 444,000 audi-sial comments about President George W. Bush in early 2003.

ence impressions with 17 plays, Dixie Chicks return to Hot That single spent nine weeks on the chart, peaking at No. 48. Country Songs with their first official ra-

"Not Ready to Make Nice" starts at No. 54 with more than 1 million impressions and spins detected at 19 monitored stations.

dio single in three years.

It is the trio's first foray into the format since it issued *Godsneed (Sweet Dreams)* shortly after being exiled from most country stations following controver-



following Hurricane Katrina, It charted for three weeks and rose to No. 54 last fall but was not worked by the label. Just in case "Nice" ultimately gets a cold shoulder at country, it has also been serviced to adult contemporary stations. New album "Taking the Long Way" is due at retail May 23 -Wade Jessen

ARPLAY MONITORED BY

LES BATA COMPILED BY Nietsers

MAR LATIN Billocard

HOT LATIN SONGS: A panel of 103 stations (29 Latin pop. 12 tropk

Ф нот		
A LAT	IN SONGS	
HE 24 10 10	TITLE PRODUCER (SOMEWHITE)	Artist support / Promotios LABL
1 1 1 18	ROMPE 15 MOS MONTE DU URBA S / SHER IR ANALAY CAMPERA)	Daddy Yankee EL CARTEL MITERSCOPE
D 2 2	LLAME PA VERTE	Wisin & Yandal
	ELLA Y YO	Aventura Featuring Don Omer
3 3 3	E LIND L SANTOS (IN O LANDRON, A SANTOS)	PREMIUM LATIN
0 6 9 0	NOCHE DE SEXO MELLY (MISINI YARTEL A SANTOS NELLY)	Wisin & Yandel Featuring Aventura MACHET
0 8 7 1	LO QUE ME GUSTA A MI	Quenes SURCO (UNIVERSAL LATINO
O 12 17 8	GREATEST UN BESO COULER L SAMOSA SANTOS (A SANTOS)	Aventura PREMIUM LAZIR
7 4 4 13	CONTRA VIENTO Y MAREA	Intocable (M LATA
8 5 11	MACHUCANDO UNY DINES OF AVAILATE ONNIASI	Daddy Yankee EL CARTEL INTERSCOPE
O 10 8 21		intantile III Presents Kumbin Kings
10 7 10	ALGO DE MI JEGIT LEN ES MILLAMAGALI	Conjunto Primavara
11 9 5 10	RAKATA LURY BURS (WIGH WACEL)	Wieln & Yandel
12 11 13	CUENTALE EMERCEASED OF PERSONS	Ivy Queen
13 23 11	COMO SI NO NOS HUBIERAMOS AMADO	Laura Pausini
1 22 23 T	ALIADO DEL TIEMPO	Mariano Barba 1+455 50040
15 16 14 7	SI YO FUERA TU AMOR OUTSTRA JE B LIBERA (NOT LISTED)	Alacranas Musical terrisda
20 27	LIBERTAD RMIRCIARO MIPISATE	Ivy Queen
17 14 12 20	VEN BAILALO	Angel & Khriz
18 19 18	PERO TE VAS A ARREPENTIR K.Paz Da La S	Sierra With Jose Menuel Zamacona
10 21 15 17	NUESTRO AMOR	RBD
24 24 18	ESO EHHIII	Alexis & Fido
30 27 41 T	POR UNA MUJER	Luis Fonsi
25 29	OUE VIDA LA MIA	Reik som ses soms
@ IIII 1	DOWN MAMED NINGS IS CREEK WASQUEE J INSPESS	Rakim & Ken-Y
24 18 8	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SO	
25 15 21		Featuring Yomo & Victor Menualle

4						
	100	100	2 WEEKS	1000	TITLE PRODUCTS (SQUEWRITTS)	Artis:
	20	28	22	13	DE CONTRABANDO PRISSAL (2 SERSTAN)	Janni Rivera
	27	23	25		TE ECHO DE MENOS	Chayanna sony and horn
	28	28	18	7,	TE HE OVERIDO, TE HE LLORADO	Ny Queer
rd	80	35	25		SENOR LOCUTOR	Los Tigres Del Norti
10	0	33	43	8	OUE ME ALCANCE LA VIDA	Sin Banders
	3	60	-	-	LO OUE SON LAS COSAS	SORY SAIG HORT
n .	3	62	ā		S GEORGE E PUFFINISHED (LA MARCUEZ) PERDICION	La SA Estacion
	×	~	a	Ľ.	DIA DE ENERO	SONY SING HOME Shaking
- 4	2	29	37	и	PARA QUE REGRESES	El Chapo De Sinalo
	9	30	28		E PEREZ OS PAMIREZ FLORES)	BIS.
1	8	Ŀ	W	В	TEMPERATURE R FULLER IS PREMIQUES A MARSHALL IN FULLER)	Sean Pau vP. A1(A)th
	30	37	38		SIN TU AMOR C LOPEZ (C EGROAM)	Christian Castro
	9	30	31		OUE VOY A HACER CON MI AMOR	Alejandro Fernande: scer eug sont
	38	34	36	15	BAILANDO WARMACKE WA MARTINEZ LE PIZARRO	Yaga & Mackie Featuring Nina Sky
	30	40			DIAMOND GIRL	KMW
ш	40	г.	w	ď	VIVA EL AMOR	Contro
	0	35	40	H	SEDUCCION ISSISTANO (ISSISTANDA) I PAGANO	Thete
L	42	41	47	5	ATREVETE TE, TE!	Calle 12
he	43	26		ñ	AUN HAY ALGO	WHITE LIGHT SONY BMG NORTH
	-	21	10	200	LAGRIMILLAS TONTAS	Grupo Montez De Durango
nt i	-	21	30	34	ANGEL	DIS/ Vuridie
Ü	48	32	34		J POMPAGOSA DI CHAMBERS B MILLIAMS) TE EXTRANO	SONY BMS NORTH
	46	45	40		M DELEGN M RIVERA A HOMEGO (D MEXA) UNA CONFUSION	SEZ TOWNSON
d l	47	47	-	Щ	A SADJERD M SANDOVAL (M SANDOVAL)	WARREN LATINA
	0	*	MERT	II.	NO LE TEMAS A EL JROSANO IGMANIAS HIPAGAR, JROSANO HIDELGADO)	Trebol Clar
	48	49	-		PENSANDO EN TI G GARCIA (A GARCIA C GOADALEZ)	Beto Y Sua Canarios
100	50	44	70		NO TE APARTES DE MI	Yuhi





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al its	LAST	2 WHEEL	MITTER S	ARTIST TIME (ASSL (PROS)	CENT.
11	47	47		SIN BANDERA Menona Sour and books 19672 (17 top is	
2	41	36		GRACIELA BELTRAN Rancherleimas Con Bandis LINVIDANI (1980) (1980) (1980)	
3	49	48		LOS CARRIGATES Tentres De Colección La Romantico De Las Carrinarios SCINY GINCO MORTE 95637 (5.98)	
14	42	32		JENNI RIVERA Parrandera, Rebelde Y Atrevida PONOSIA 35218-356 (13 St. #	0
5	53	57	17	REIK Reik.	0
D	ŀ	•		VARIOUS ARTISTS Durango: Tierra Callente Mix 2006 Disp. (10 to 5)	
7	50	45		BEBE Pafuera Tataranas (MILATA 43175 (8.98)	9
D	Ŀ	×		GUARDIANES DEL AMOR Corazon Romantico, Los Extes sono ang sono rases (13.08)	
Ð	Ŀ	w		SERGIO VEGA Corazon De Oropei SCRV 886 MORTI 85487 (13.98)	
ю	54	22		VARIOUS ARTISTS Historia Musical Del Pasito Durangueros 2 Olia 1,0147 11 55;	
11	58	€0		VICENTE FERNANDEZ Tesoros De Coleccion SON BRIG NOTES SOLET (\$ 96)	
D	72	59		CHRISTIAN CASTRO Nunca Voy A Oledaria "Los Extos SONY 9MO MORTE 96537 (17 98) 4	
3	61	49		GRUPO BRYNDIS La Major Coleccion	
и	55	51		LOS TEMERARIOS La Mejor Colección	
þ	71	-		EL CHAPO DE SINALOA Tu, Yo, Y La Luna 0/52/20050 (11 00)	
16	69	82		DIANA REYES La Reina Del Pasito Duranguense MUSMEX 005156 CAVERSAL LARIAD (11 08)	0
17	45	46		MARCO ANTONIO SOLIS La Helloria Continua. Parte II POROVOR JOSEPH US (13 98) 49	
	51	52		REYLI En La Lunn SONY BMG HORTE 93414 (15 96)	
4	53	55		LUIS MIGUEL Grandes Exitos MARGER (ATRA 62753 (18 98)	12
0	74	78		GLBERTO SANTA ROSA & WCTOR MANUELLE Dus Soneros, Die Historie SONY BANG MORTE 65615 (12 98)	
1	59	64		IVY QUEEN Flashback	0
2	67	-		VARIOUS ARTISTS 30 Reggaston Superhits 2006 WACHETE BOX 124 IS DE CONTROL IN	
3	86	-		LOS RIELEROS DEL NORTE 20 Rieles De Oro	
4	64	75		ISABELA Completamente Tuya	
8	56	-	2	LA ARROLLADORA BANDA EL LIMÓN La Ces Caro De La Monedo 0/54 720/54 110.986	

LATIN ALBUMS

POP

	POP.
TANK .	TITLE ARREST (MPRINT / PROMOTION LASEL)
8	LO QUE ME GUSTA A MI
2	COMO SI NO NOS HUBIERAMOS AMADO

LATIN AIRPLAY

OUE VIDA LA MIA POR UNA MUJER TE ECHO DE MENOS OUE ME ALCANCE LA VIDA DEDDICION

DIA DE ENERO SUELTA MI MANO

OUE VOY A HACER CON MI AMOR ALLIANDRO FERNANDEZ (SONY BIAC ME SIN TU AMOR CHRISTIAN CASTRE (UNIVERSAL LATIN) AUN HAY ALGO

RHYTHM

THE TITLE LLAME PA VERTE WITH A VERTE WITH A TWEET MACHET DE SEXO WITH A TWEET PATRICE ELLA Y YO

CUENTALE MACHUCANDO

DONCELLA DONCELLA DONCELLA DONCELLA DONCELLA

15 15 BANDOLEROS

LIBERTAD
WY GUERN & A CALLE/DRIVENO
VEN BAILAGO
MARGE & ROME AL UNA SHYTMAN
ESO ENH....!!
ALERS & FROM 1578Y BMC NO.

REGIONAL MEXICAN

TITLE ALIADO DEL TIEMPO SI YO FUERA TU AMOR PERO TE VAS A ARREPENTIR
ENZ SI LI SERIA VITA JOS BARCE ZARAC
CONTRA VIENTO Y MAREA DE CONTRABANDO JESSI SINCHA (FORCINCA)
SENOR LOCUTOR
LIST TISSES SEL MORTE (FORCINCA)
PARA OUE REGRESES
EL GIAPO DE SINALDA (DESA) NO PUEDO OLVIDARTE LAGRIMILLAS TONTAS STUPO MONTEZ DE GURANDO (CESA) FRUTA PROHIBIDA PENSANDO EN TI

2 ANDREA BOCELLI
2 ANDREA BOCELLI
2 RBD
NECETINO ANDRE (EMI CATINA)

EXPERIE (IM LATIN)
JUANES
ME MARKE (SURCOLUMYERAL LATINO)
APIA GABRIEL
METOMA OL MAI NEMA COMP SHOR MOVIE)
HOLD OURCAL
MOVE CONTROL (MAI NEMA MOVIE)
JOSE JOSE
LA METOMA DEL PRIMORIFI (SOAT BIME MORTE)

LA NOTION REL PRINCIPE CONC MARK QUARTY
VICTIONA
LA VER DE UN AMER. STORM MARK ACRES
A.C. GUARTY-ANILLA HI PRESENTS KLIMINEA K.R.
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EL CHICHICUILOTE 15 11 VOZ A VOZ IN PRESENCA DEL PETURO (URSAN SON OFFICE

RHYTHM

DADDY YANKEE SAMOOFING STORE OF SAMOOFING STORE STORE OF SAMOOFING STO

DON OMAR IN HTMM PRESENT RESSACTION LATING (N.) REGGAETON NINOS REGISTER BIRDS VOL. 1 A. RAKIM & KEN-Y VARIOUS ARTISTS

LUNY TUNES & GAGY RANKS AKWID / JAE-P

VOLTIO WELTE (MATE LIO IVY OUEEN 13 13 VARIOUS ARTISTS

REGIONAL MEXICAN

1 1. CONJUNTO PRIMAVERA
AMB N N OTOMOSAUJI
2 3 RAMON AVALA Y SUS BRAVOS OEL NORTE JOSE ALFREDO JIMENEZ LA HISTORIA DEL REY (SONY DAS HORTE) SELENA ANA BARBARA

BOS METOMAS - UNIVERSITY OF INTOCABLE

E PER LATRI
LOS HOROSCOPOS DE OURANGO
ARTE HERTAS DE BERCLA (1954)
ALLACRANES MUSICAL
BINALISENTE DE RAM (1964) GRUPO MONTEZ DE DURANGO UN SUPE PERME GRUPO EXTERMINADOR

GRUPO EXTERMINADOR
MONACON LIN SERVES DE LA MADO (FORMACALE)
VARIOUS ARTISTS
PRIMO LA MERICA LAFRAS DES (FORMACALE)
LOS ORIGINALES DE SAN JUAN
R. TESSILOS (SE MUTAN)
LOS TIGRES DEL NORTE
IN MONTEMA ESPONAL FORMACALE)

VARIOUS ARTISTS
LIST SERVICENTE FERNANDEZ

10 ME DESTRE FERNANDEZ

ME DESTRE SERVICENTE FERNANDEZ

Billogard DANCE 25

DANCE CLUB PLAY.

SORRY TALX (JUNKLE KL FRANCOIS K.J. LU CONT MIXES) GLOBY OF LIFE

PERMEPHONES BEES COLUMN JUKEBOX

5 10 GHECK ON IT
85 00KC FEATURES SUM DING CO
18 4 GIVE ME YOUR LOVE
CARL COX FEATURES ANNIAM ROSE
12 14 CAN'T LET GO
JOHNY MICROS FEATURES ANY ALM STARS ABOVE US 3 OOH LA LA

SUPASTAR TAKE A GOOD LOOK DOCTOR PRESSURE

DECIDI E ARE DECIDI E IT MAKES A DIFFERENCE

EM ENGLISH REPOYCUS 20571
WHY SHOULD I BELIEVE YOU
JAMA ONLY MICES CHE PROMO
DISCOLUBIOD ID. AUDEU, HARRIS MIXES) 17 18 A PAIN THAT I'M USED TO

HOT DANCE SINGLES SALES

2 5 CHECK ON IT SORRY
SORRY
SORRY
STRAIGHT TO VIDEO
STRAIGHT TO VIDEO
HUNG UP
ADDRESS HIS PROPERTY HOPEON
HUNG UP
ADDRESS HIS PROPERTY HOPEON
WE WILL BECOME SHOULD
EVERTYTIME WE TOUCH
CASCAN FORESTY 130 PQ
NUMBER 1
ROCKMEN HIS TON 100 PQ SORRY

HELICOPTER BLOC PARTY CHI MAR 205/VICE GO PRECIOUS PRECIOUS
INFORMATION OF LOVE
CAST OF RECEIVED WASHINGTON ASSESS
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HUMANITY ATT WATER BASIC DANCE SHE TEARY EYED
MISSY BLUSTI THE GOLD MAIN
CRAZY
BASS MOMERTS HOUSE, SPEND

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SE SE SE TITLE ### Affect Manager a Manager / PROMOTION CLASS.

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28 24 30 TOMBE AND THE STATE CLASS \$ 3225

##

33 2 LOVE WILL FIND & WAY TO LIFE, TO LOVE I WASN'T KIDDING KISS THE SKY

GO DADDY-O BLOADE HE DOOMS CAPITOL PHONO

LET ME BE IB. HALLOUIST/XAO MIXES! TEARY EYED
MEET RUSTIT FOR GOLD WIND GHISLARLANCE
DESENS JU SANCHEZ DESMLOOZ THOTEL DES WIES
AMONE ROMANDE SET TORN PREMIS
IT RAIN FALL DOWN
IT ROLLING SITURES WINGS PROMO
OACH

14 IN BY MIND (FREEMASCHS O. HERMANDEZ MOZES)
HARRIER HEADLEY HEA PROMOTING
AFTER DARK 2006 PATTRE BROOKS NO B IMPROVED 3963 UN AUNA SENTENCIACH DEX HECTOR & NAC COMPLE MISES

48 2 DREAMS SO SPECIAL

MED YOU TOUGHT STATE REVENUES AND A HARM WITH

DANCE AIRPLAY

BE WITHOUT YOU BETONCE FEATING SEM THUS COLUMN WALK AWAY

12 ALRIGHT EVERY SINGLE DAY RAINDROPS sos LOVE OF MY LIFE LEAR PRINT & REIGH ULTRA DANCIN

N THE PERSONNEL SERVICE MODIFIE MEP OR HAVING STEW MOSE GEP GOVERN EVERYTIME WE TOUCH CASCAGE FOREST WAITING
THE BELL WWW TANDOLL COM
AND THEN WE KISS
BYTHEY SPERG JOYL COMM DARE

FIRE KISS YOU DANCE, DANCE NCE DOCTOR PRESSURE
HILL OF THE MAIN BOOM MACHINE DEACHED TO ANNO SOME SHARE DEACHED THE MAIN BOOM MACHINE DEACHED TO ANNO SO SPECIAL ARREADED HICH SAY SAY SAY (WAITING 4 U)

WHY SHOULD I BELIEVE YOU

HITS I WORLD Billoward

	JAPAN				
	ALBUMS				
T3925	TAST WITE	ISCUROSCAN JAPAN)	MARCH 14, 29		
1	NEW	KUMI KODA MEST SECONO SESSION (LTD EDITION CO-	DAD! NACK THAK		
2	NEW	KUMI KODA BEST SECONO SESSION (CD + DVD) ANEX	TAK		
3	NEW	KUMI KODA BEST SECONO BESSION ANEX INAX			
4	NEW	KAELA KIMURA DROJE (TO EDITIONI COLUMBIA			
	NEW	SOUL DOUT			
8	NEW	SOULHEAD NAMED 1(TO EDITION) SORY			
7	NEW	MEGARYU DAY NY DAY COTTING EDGE			
8	6	DREAMS COME TRUE			

_	-	ALBUMS	
BACK.	NATE MALES	(THE OFFICIAL US CHARTS SO)	MARCH 12, 2800
1	HEW	DAVID GILMOUR	
2	1	CORINNE BAILEY RAE	à
3	2	JACK JOHNSON OF METWEEN DREAMS JACK JOHNSON	DUSHE PENDINEESAL
4	NEW	ANDREA BOCELLI	

1	MIM	ON AM ISLAND LINE
2	1	CORINNE BAILEY RAE
3	2	JACK JOHNSON IN METWEEN DREAMS JACK JOHNSON STANSON SECURIVERSAL
4	NEW	ANDREA BOCELLI
8	3	ARCTIC MONKEYS MINITURE PEOPLE EAR I AM TRAPE MINIS I IN ADD COMING
6	4	KT TUNSTALL EN 16 DIE BLESCOM RELEWILESS
7	9	SIMON WEBBE BRICIDARY INDUCTOR

	1	NEW	ROSENSTOLZ DAS GROSSE LEMM ICLAND
	2	11	PRES BY PRES CRAMATICS
	3	WEW	DAVID GILMOUR ON AR ISLAND (18)
	4	9	KELLY CLARKSON
	8	NEW	CHIPZ THE WORLD OF CHIPZ UNIVERSAL
	6	2	JAMES BLUNT BACK TO BEGLAM ATLANTIC
	7	NEW	SASHA OPEN MUTER WARREST DROS
	8	4	JACK JOHNSON & FRIENDS
	8	1	DEUTSCHLAND SUCHT D. SUPERST

GERMANY

25 EE

Di	G	EURO NITAL TRACKS	Alfelinesi Tilanuttan Istorrarieral
PIEK	MIN.	OREGIEN DOUNDSCAN INTERNATIONAL)	MARCH 28, 2005
1	1	NO TOMMORROW	
2	8.	SO SICK ME 40 DEF JAM	
3	4	PUMP IT THE BLACK EYES PEAS ALM WITERSCOPE	
4	. 2	SORRY (ALBUM VERSION)	
0	16	PUT YOUR RECORDS ON	
	11 43	BEEP	

10	7	ADDICTED AVEX TRAX	
		FRANCE	- 3
	=	ALBUMS	
MILE	HIT N	(SAGP-IPOP-TITE-LIVE)	MARCH 14.
1	2	DIAM'S DAME NA BULLE CAPITOL	
2	11	RAPHAEL CARMANIC CAPITOL	

NA MONE SWEET HONEY RECORDS

3	39	(SAGP:(POP/TITE-LIVE)	MARCH 14, 200
1	2	DIAM'S DAME NA BULLE CAPITOL	
2	11	RAPHAEL CARMAN CAPITOL	
3	15	THE BLACK EYED PEAS	
4	7	CAMILLE LEFT VACA	
8	2	UN DOS TRES	
8	20	ANAIS THE CHEAP SHOW YZ	
7	3	AMEL BENT	
0	NEW	VARIOUS ARTISTS FRA	
9	6	SEAN PAUL THE TRACTY OF ATLANTIC	
1D	88	CHIMENE BADI DIS-MOI DUS TU MAMES LINIVERSAL	
		ITALY	-

AUSTRALI	A	NO.
ALBUMS		_
GAMAI		NACH 12, 20
WESTLIFE FACE TO FACE S RECORDS		
SOUNDTRACK WALK THE LINE SCHY BING		
JAMES BLUNT MCK TO REDUM ATLANTIC		

4	3	ROGUE TRADERS
8	8	JACK JOHNSON & FRIENDS OMOUS RESARE (SOMETRICE) ACL CONSCIPRING VINESAL
8	7	NICKELBACK ALL THE NIGHT MEASURE FLOADINGER
7	11	THE VERONICAS
8	8	WOLFMOTHER WOLFMOTHER MODULAR
9	5	ARCTIC MONKEYS WHATTYER PEOPLE SAY I AM. TALE'S WHAT I'M NOT DOWNED
10	27	U2

	CANADA 💌				
	ALBUMS				
MICK	(SOURCECING)	MARCH 25, 2004			
2	JAMES BLUNT MCK TO BEDOM CUSTARDIATLANTIC/MARKS	я			
NEW	DAVID GILMOUR ON AN ISLAND CITE OWN A SOUT BING MUSIC				
1	JACK JOHNSON				

	39	(KOUROSCAK) MARCH 25, 200	
	2	JAMES BLUNT MCK TO REDAM CUSTARQUITLANTIC/MARKER	
	NEW	DAVID GILMOUR ON AN ISLAND CIT. STATE SOME BANG MUSIC	
	1	JACK JOHNSON CERROLS ECONDE (SOURCHULDE) SAVISHARE CHINERSAL	
	6	SOUNDTRACK WALK THE LIME FOR ACTRO-LICTWARREST	
	3	MADONNA CONFESSIONS ON A SANCE FLOOR WARREST	
	5	ANDREA BOCELLI	
	NEW	MARIO PELCHAT	
	7	JOHNNY CASH THE LEESEN OF LEGACY COLLAND AMERICAND LAND LAND LEGACY COLLAND AMERICAND LAND LAND LAND LAND LAND LAND LAND L	
	8	MICHAEL BUBLE ITS TIME 10 REPRISE WARSER	
i	4	BARRY MANILOW	

2		
N.	THE REAL PROPERTY.	(MELSEN DOUNDSCAN INTERNATIONAL) MARCH 25, 20
1	10	NO TOMMORROW BROOK MERCURY
2	8.	SO SICK ME-PD DEF JAM
3	4	PUMP IT THE BLACK EYES PEAS ALSO WITERSCOPE
4	. 2	SORRY (ALBUM VERSION)
5	16	PUT YOUR RECORDS ON
8	8	BEEP THE PRESTORT DOLLS FE MILLIAM ALM WITERSCOPE
7	8	BECAUSE OF YOU
8	2	TOUCH THE SKY
9	8	THUNGER IN MY HEART AGAIN
10	10	SEWN (RADIO EDIT)
11	15	STUPID GIRLS
12	19	CHECK ON IT
13	NEW	NO NO NEVER
14	20	BETTER TOGETHER
15	RE	NINE MILLION BICYCLES
18	12	HUNG UP (ALGUM VERSION)
17	13	NASTY GIRL THE HETERIOUS EAG BAD TONITLANTIC
18	18	WHEN THE SUN GOES DOWN
19	RE	HEARTBEATS
20	14	SUGAR, WE'RE GOIN DOWN

b		ALBUMS
NATE OF THE PARTY	MER	(FINICIPALISER) MARCH 13, 2001
1	NEW	DAVID GILMOUR IN AN IELAND CUI
2	1	GIANNA NANNINI BRADE POLYCOR
3	11	NOMADI CCO ME D CONTRO DI ME ATLANTIC
4	NEW	ANDREA BOCELLI
	2	EROS RAMAZZOTTI CALINI APPRARENTE ANGICA
8	4	MADONNA CONFESSIONS ON A DANCE PLEON WATERS BROS
7	7	JESSE MCCARTNEY MAINRA SEAL HOLLYWOOD FEE CH.DS.
8	10	HILARY DUFF MEST WANTED HOLLYWOOD RECORDS
9	12	VINICIO CAPOSSELA OVENDUE PROTEGGI ATLANTIC
10	3	GE GREGORI FRANCESCO

	ALBUMS		
N N	TAST WEEK	(PROMUBICAL WEEKA)	MARCH 1
1	1	NINA PASTORI JUNE PRESMONE SONY EMG	
2	2	CAMELA SE CESA POR ANON CAPITOL	
3	NEW	REVOLVER MADEO 3 WARDER	
4	5	ALDIVO	
8	6	MONJES BUDISTAS SACIA TRES LINE VALE MUSIC	
8	13	ANDREA BOCELLI	
7	4	OJOS DE BRUJO	
8	3	BUNBURY CANCIONS HOSE-2006 CAPITOL	
9	2	ROCIO JURADO	
10	6	LUCIE SILVAS	

SPAIN	-
ALBUMS	
Inducat within	MARCH 18, 2004
IA PASTORI FRESHOAL SONY EVE	MARCH 10, 2000
MELA ESA POR ANON CAPITOL	
VOLVER 00 3 WARRER	
DIVO MA HYCO SONY BMS	
NJES BUDISTAS	
DREA BOCELLI	
OS DE BRUJO	
NBURY	
CIO JURADO	
CIE SILVAS	
-	

		MEXICO	101
	Ξ	ALBUMS	_
ă.	MEEK	CEMAN	MARCO 14, 2000
1	1.	YURIDIA LA VIST DE SIN ANGEL SONY DING	
2	4	U2 HOW TO DISMANTLE AN AROMIC SOME ISLA	AD.
3	3	PANDA PAM TI DON DESPREDO MATREE	
4	2	VARIOUS ARTISTS	
8	29	YURI Y MIJARES	
8	9	IL GIVO IL BING SHOOLSONY BANG	
7	8	THE BLACK EYED PEAS	
8	6	ALEJANDRO FERNANDEZ MICROS - MACINO EN DIRECTO Y EN ESCAL	AS SCHOY GIMO
9	7	RICARDO ARJONA	
1D	5	LUIS MIGUEL GRANGES ERFOS MANAGE 8405	
ID	5	LUIS MIGUEL GRANGES EXTOS WARRER 8405	

17	13	THE HOTOMOUS ELG SAN TOWNT, MITTO
18	18	WHEN THE SUN GOES DOWN
19	PE	HEARTBEATS
20	14	SUGAR, WE'RE GOIN DOWN
F		WALLONIA III
		SINGLES
THIS	MIER	(PROMUND MARCH 15, 2005
15	2	UN ANGE FRAPPE A MA PORTE
2	5	GABRIEL MAKIN MITTH SCORPO
3	8	LA BOULETTE DAME CAPITOL
4	3	AIMER JUSOU'A L'IMPOSSIBLE
8	1	LA CAMISA NEGRA
		ALBUMS
13	NEW	PLACESO MOST VINCAL
2	5	NATASHA ST-PIER
3	1	JAMES BLUNT SACATE RESKAM ATLANTIC
4	4	RAPHAEL GAMMAS CAPTOL
0	3	JAMES BLUNT CHASHE THE THE BEGLAN DESIGNS ATLANTIC
		HUNGARY -

	•	SWITZERLAND SINGLES
THES	LAST	(MEDIA CONTROL) MARCO 14, 2
1	6	I BELONG TO YOU ERGS NAMEZETTI ANAETHON ARTICLA
2	2	LOVE GENERATION 608 SMICLAR PS GARY PRICE YELLOW PRODUCTION
3	3	BECAUSE OF YOU
4	5	SORRY MADORA WATRET DITOS
6	MEW	SECRETS OF LOVE 6J 8080/SAMONA MINISTRY OF SOUND
		ALBUMS
1	MEW	SIR COLIN MANATTRA (SCRUTCH TO HOUSE) THA
2	1	JAMES BLUNT MACK TO MISSIAN ATLANTIC
3	4	KELLY CLARKSON
4	MEW	DAVID GILMOUR

	SINGLES	
LAST WEEK	mb _	MARCE 11. 2
3	FASHION Resa POPHIND	
1	FALLING PERSONNOMER POWARDEDEL	
2	ENERGIAA PUT SEPPRANCE	
MEW	ALONE TONIGHT	
8	SORRY NAMONIA WARNER EFOS	
	ALBUMS	_
2)	ANDREA BOCELLI	
8	JUANES IN SANGE UNIVERSAL	
1	E GOTRIPPI VELA ESITEA USEI ARA SUOMEN MUSIKI	
5	LORDI THE MINICANUPSE RCA	
MEW	DAVID GILMOUR	

FINLAND

+

		POLAND	
		ALBUMS	
PAGE	MEER	(EWI ZES PRODUCENTON ANDIO 11050)	MARCH 10, 2000
1	1	SOUNDTRACK TILES HAVE ESCHAL POMATON	
2	4	O.S.T.R. 7 ASFALT RECORDS	
3	3	VARIOUS ARTISTS	
4	2	VARIOUS ARTISTS	
5	MEW	DAVID GILMOUR	
8	5	MATIE MELUA MECE BY PROCE DRAMATICS	
7	7	KASIA CEREKWICKA	
	27	VARIOUS ARTISTS	
9	9	KULT POLICORO POUSTRAL SP	
		SOUNDTRACK	

		CHARMS THRE THE BEOLAN DESIGNS ATLANTIC
		HUNGARY -
5	LAST	(MARCH 18, 2000
	2	SORRY MADERIA WARRES ERGS
	1	HUNG UP
	3	HOLNAPUTAN
	5	APACHE ROCKS THE BOTTOM
ı	8	I BELONG TO YOU SHE RAMAZZOTTI RAMETACIA AUGULA
		ALBUMS
	3	MADONNA COMPESSIONS ON A BARCE FLOOR WARREST BROSS
	HEW	ANOREA BOCELLI
	10	MUSICAL

Billooard ALBUVIS 25



EUROCHARTS

		SINGLE SALES
MEET	STATES WILES	CURSONANTE ARE COMPLETE ET BYLLIGARE PROM THE RADIONAL ERIGLÉE AND ALBUM BALES CHARTE EF 20 SUROPEAN COUNTRIES. BRANCH 10, 2008
1	1	SORRY MADONA WENGE DICC
2	2	LOVE GENERATION 100 SINCLAR FT GARY PRE YELLEN PRODUCTION
3	5	I BELONG TO YOU ERDS RAMAZZOTTĮ AMBRACIA ANDLA
4	4	IT'S CHICO TIME CHICO SORY BIND
8	8	BAILA MORENA ZISORRO POPOGR
8	14	LA BOULETTE BARTE CAPITOL
7	7	BEEP THE PUBLICATI SOLLS FE WILL I AM ASMUNTERSCOPE
8	3	RUN ITS DOGS SECON PT. JULY BANKANA JVE TOMBA
	22	NO TOMORROW GREEN HERECARY
10	10	LE PAPA PINGOUIN PROLES SCERPIO ME INTERACTIONS
11	12	ICH BIN ICH (WIR SIND WIR)
12	11	NASTY GIRL THE ASTERIORS BLE DAG DOYINTLANTIC
13	17	BECAUSE OF YOU EDLY CLARED IN ICA
14	NEW	RED DRESS
18	HEW	TEMPERATURE

_		ALBUMS
met.	THE REAL	MADER 15
1	NEW	DAVID GILMOUR OR AN ISLAND (NO
2	15	ANDREA BOCELLI
3	1	JAMES BLUNT MCR 10 MCLAM ATLANTIC
4	4	KATIE MELUA PROS DE PRECE CRUMNITICO
8	3	KELLY CLARKSON BRIANNER FCS
8	2	MADONNA CONFESSIONS ON A DANCE FLOOR WASHER BROS
7	10	CORINNE BAILEY RAE
0	NEW	ROSENSTOLZ tall sector (1984 to 140
9	15	THE BLACK EYEO PEAS
10	7	JACK JOHNSON B STWEET DELAST, JACKS CONSCILLANGE THE LANGE SAL
11	5	ARCTIC MONKEYS WHITEHER PERFE SAT I AM DISETS WHIT I'M BOT DOWNED
12	NEW	VAN MORRISON PRY THE DEFE. LCGT HISANIEY
13		JACK JOHNSON & FRIENDS SING 4-LIND MIG EXLANCE COROUS SECONE JACK JOHNSON SPLEMFIRE VINVERSA
14	17	JOHNNY CASH risks of Fire - The Legans of COLUMBIA (MITY
18	20	IL DIVO

RADIO AIRPLAY

100	1		MARCH 15, 230
18	1 8	SORRY MADDRES ANTREA DICE	
	2 2	ADVERTISING SPACE	
1	3 \$	STICKWITU THE PUBLICAT COLLS ASHURITERSCOPS	
	4 10	STUPID GIRLS	
- 19	3 8	SO SICK MI-MP UNIVERSAL	
	5	TALK COURTAY PRAILIPPIONS	
-	7 8	PUMP IT THE BLACK ETED PEAR ARM VICTORISCOPE	
-	8 7	CHECK ON IT METORICS FT. BLISS THOSE COLUMBIA	
100	12	PUT YOUR RECORDS ON	
1	0 11	BECAUSE OF YOU	
1	1 4	RUN IT DIRECTOR AND COMPA	
-	2 8	BE WITHOUT YOU MANY J. BLACE COPPER	
-	3 14	PUSH THE BUTTON	
1	4 63	TEMPERATURE EM MA VI AT ANTE	
-114	8 13	NASTY GIRL	

E	1	ă	HRISTIAN.						
100	100	- Meter	ARTIST THE WHITE E NUMBER DISTRIBUTING LAGE.	H	3 350	號 27	Webst	ARTIST THE APPRIL S SUMMER / DISTRIBUTING LABEL TOBYMAC	Ī
	2	23	KIRK FRANKLIN		96	31	16	REBECCA ST. JAMES	1
0	H		HEMO TO YOU SCILL COSPO CENTRIC 278/9-PROVIDENT OUTCOMETY SHAWN MCDONALD AMOS SPANICY 1566 EMCUS		Ö	42	4	IF I HAD DIRE CRANCE TO TIELL TOU SOMETHING FOREFRONT ISSUEDING IN VARIOUS ARTISTS ASSULTE MODERN INCHEMP (HELLOW) FERVENT BESOLVEOTO-CURB	i
A	5	23	VARIOUS ARTISTS Way with 2006 EMEMS PROMOTENT INTEGRATE WORD CLIFS 1247		29	24	54	KUTLESS STORE TARES SEC SOIL ERECKS	1
	4	7	P.O.D. Harry AT, AUDIC 62867, WORD-CURS		30	23	si	CHRIS TOMLIN LIVE PARM ANTIN MICH. NALL SUSTEPS/SPLEPOW 2448/EMICHS	1
0	9	13	FLYLEAF FLYLEAF CC104E 50005:797W0CHT-BITEGRITY		31	28	an.	JEREMY CAMP WISTONIO DEC DES LINCONS	j
7	8	28	CASTING CROWNS UMBORG REACH STREET REQUIREM 10270-7900/00/HT RATEORTY	•	52	40	24	TODD A GNEW ARPLECTION OF BORNETHING ANDERTUSING 2526-PROVIDENT-ACTIONATIVES	l
	7	19	THIRD DAY WEIFFITH TO ANE ESSENTIAL TOTAL PROVIDENT INTECNETY		33	34	29	SELAH SMAREST KYANG CURE TRESOWORD-CURE	Į
0	33	64	SAMER LOW DELY MAKING SO, THAT LEFE 10222-PROVIDER LINESERSTY	•	3	35	11	HILLSONG EINST KORP M NY SET JE HERPE BREITER GLERG GLERG ALTOLANTIST EINTOCKNI STEET	J
10	8	34	MARY MARY W MARY MARY IN BLOCK PROSPET SOUTH, COLLINGA 2531 PROVIDED STEELSHIP CHRIS TOMALIN		35	35	50	SUPERCHIC(K) SLASTY FROM PARK 19-07 1275/EMICES	Į
O	8	77	ISRAEL & NEW BREED		36	26	51	NATALIE GRANT AMERICAN TEMERICAN COMB VARIOUS ARTISTS	4
T)	19	20	ANT IN SOUTH AFRICA IN TEGRATY GOSPEL SPIC DEATH REQUIRED HAT RECEIVED Y	=	0	نا		THE BEST WINDER BOMES LEVEN WORSEN TOGETHER LIBERTY PITTHEM CASE UNDERGATH	Į
13	12	71	GAITHER VOCAL BAND	•	38	37	89	WARREN BARFIELD	Į
Œ	15	-7	WE THAN CATHER MISC SITUR 2540 (MICH)		0	نا	EW	JARS OF CLAY	4
18	3	20	ONE THE EYER OF MY HEART INCOMES SUPERPROVIDENT MITEGRATY BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		40	32	51	RANDY TRAVIS	ł
9	18	ы	CARDMAN HOMEOMING CAPTER MUSIC CARCE 2544/EMICING		41	38	20	SECRIT TRAIN SONGS OF FAMILY, WORSHIP AND PRINCE WORLD CLIFE SEASO SMOKIE NORFUL	4
36	ı,		IN THE COMPANY OF MICELS IN THE MORLE WALL SHE SECURED, CONSTRUCTION OF EMPLOYER BILL A GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		42	30	00	VARIOUS ARTISTS	ł
	21	9	дагнея новеровне тоше ине неви токомто цалтел мися: сисий зака висом ЈЕКЕМУ САМР		43	37	140	NOW #18 PROHIBERT/MORE-CURBITINGNESS TENSORWOVIDEST-INTEGRATY AVALON	4
90	17	24	DAVID CROWDER BAND		45	20	24	VARIOUS ARTISTS	1
91	14	200	A COLUMN IN (0 + 4 = 7) SUSTEETS SPANNED W 1225 EMICHES SWITCHFOOT		44	41	22	THOUSAND FOOT KRUTCH	1
22	10	100	PLUMB DMOTO RESELECT CHRISTOPE WORD CLIPS	100	0			INCAPT OF EMANAGE TOOMS IN MAIL ASPECTATIONS ANTHONY EVANS	1
23	13	28	CECE WINANS PRINCE PARTY OF THE PROPERTY OF TH		0	и	27	MARK SCHULTZ STORES & SORES HORO-CURS \$44.00	1
24	22	42	NICHOLE NORDEMAN		0	r.	W	GRITS 2 COTE 2000 DROWG	1
20	25	24	BARLOWGIRL		0	104	0777	NEWSONG	1

E N	LAST	WEEKS ON COT	ARTIST TOCE (APPRIT & ROMORN / DISTRIBUTING LABOL	j
1	1	7	VARIOUS ARTISTS WOW 608791 2898 1362ML WORD-CURE 79160 20862	•
2	2	24	KIRK FRANKLIN HONG TO NO STOLL GOOD CENTRIC 71019/20MIA	K
3	3	0	JUANITA BYNUM APRICE OF MY PASSOR 1: 2W 8321	1
4	4	34	MARY MARY MARY MARY M \$1.0CK/COLLMBIA 77733.500Y M/SIC	
5	5	24	SOUNDTRACK INCOSPELATIVEY CHEROTOMIA	1
0	8	21	GRATIST ISRAEL & NEW BREEO	
7	4	28	YOLANDA ADAMS DIFFORM FOR STANDARD STANDARD	ı
8	7	26	CECE WINANS PLANTED THE LETTINGS COSPECTED STREET MASK	1
0	12	3	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR AND REQUIRES ON \$2,0751, 21750	1
10	10	18	BYRON CAGE AN INVESTIGATION TO SPECIAL PROPERTY OF THE PROPERT	1
11	9	50	DONNIE MCCLURKIN PSKIMS, ATRIMS IN EPIRITIAL BONDS, VENITY 64127/20WOA	ľ
12	11	7	KAREN CLARK-SHEARD ITS NOT ONEN INCO CLARK SHEET ANNUA 2003	ľ
13	18	65	SHEKINAH GLORY MINISTRY	ı
14	14	75	SMOKIE NORFUL NOTHING METHODE 100 ESH COSPEL 77785 #	1
18	17	24	HEZEKIAH WALKER & LFC	1

SHITLEY CAESAR
SHIPLEY SHIPLEY CAESAR
SHIPLEY

HEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEI ISRAEL & NEW BREED

GOSPEL

GRITS

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sc sc	0
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	號	100	ARTIST BILL IMPRIET & NUMBER / DISTRICTING LANCE
	25	33	SOUNDS OF BLACKNESS UNITY SER S 44400 SERVICE AR
7	24	6	LISA MCCLENDON LIVETROM THE HOUSE OF BLUES NEW BILLIANS WITSOMY COSPILLENC YESISSON MUSIC
a	29	80	TYE TRIBBETT & G.A. LIFE INTERFET COUNTY SOLVE SOLVE MUSIC
0	50	0	SOWETO GOSPEL CHOIR
0	27	52	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICE ONE VALUE WARY ROLL OF 1993
1	32	51	KURT CARR PROJECT ONE DIMEDIA DE PO CENTRO TROSSECOMBA
3	40	24	THE BROOKLYN TABERNACLE CHOIR HI AMAZE LINE NO BELTS SON MUSIC
3	30	24	VICKI YOHE HER BEEN FATOFEL PURESPRINGS GOSPEL BROSSLEMI GOSPEL
4	36	38	TAMELA MANN 00718 8289 MOVE TO LYMANN 18117
5	28	50	MICAH STAMPLEY THE BONGBOOK OF MICAN CENTERITY SCURIOS GREEN-THE GOSPEL
8	33	33	LEE WILLIAMS AND THE SPIRITUAL OC'S
7	34	92	FREO HAMMONO DOMETRIE SON LOVE SENTACIONES
8	35	28	DORINDA CLARK-COLE

IFIED VOICES

60	LIVE FROM HOUSTON-THE ROSE OF GOSPEL GOSPO CENTRIC 70611/20MBA
22	GEORGE HUFF MAKEES ACHO CURO BISBOWARRER BROS
68	VARIDUS ARTISTS GITTA HAM GOSPEL VOL. 2 INTEGRITY COSPEL/SOSPO CENTRIC 75672/20040
49	THE GOSPEL MIRACLES
62	DONALD LAWRENCE & CO.
3	OLEVIA WILLIAMS

DR. CHARLES G. HAYES AND THE WARRIORS THE RESERVE (INSPIRATIONAL PROJECT)			
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CHARTS

MERCHANICALIA

Sales data compiled from a comprehenive pool of U.S. music merchants by Neise normalised by Minis SoundScan. Sales data for NAISTep-hop reas charts is complied by Nessen SoundScan from a national aubset of core stores that specialize in those genres.

Albums with the greatest sales gains this w

Where included, this award indicates the title The chart's higgest nemerlans growth.

clicates album entered too 100 of The Billboard 200

and has been removed from Heatseekers chart.

PRICING CONFIGURATION

CDCCasseste pricine are suggested list or equivalent prices, which are projected from wholesate prices. If after price indicates album only available on DauDleic CDVD after price indicates CDVD combo only available IP DauDleic CDVD after pricinated and are indicated CDVD combo on which the DauDleic CDVD after pricinated and are indicated and price and are indicated and price and are indicated and price price and are indicated and and are indicat

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Company from a majorial sample of case supplete by release to observe the observe of the Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of algoby with Arbitron listener data. The exceptions are the Rhyshwic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Songs showing an increase in audience (or detect over the previous week, repartless of chart movement.

Sonos are removed from the Hot 100 and Hot 100 Airpley charts simultar Songs are removed from the Net 100 and Net open on the chart for more than by weeks and rank occurs occurs to an associate to build. Songs ence, provided that they are not still gaining concept auclence points to build. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (30 for Modern Rock and Latro) or if they have been on the chart for more than 52

merchant, and internet seles reports collected, compiled, and provided by Neteen SoundScan. For R&BHIP-Hop Singles Sales, sales data is compiled from a national subset canel of core R&BHID-Hop stores by Neteen Soundscan Singles with the greatest sales gains.

O CD single available: O Digital Download available: O DVD single available
O Vinyt Max-Single available: O Vinyt Single available: O CD Maxi-Single available: Configurations are not included on all singles charts.

thickies side earned HisPredictor status in that particular format based on research date provided by Promospased, Sonos are blind tested online by Promosquad using multiple listens and a nationalde sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on near consumer. Song are nelled on a 1-5 each; first reach are based on weighted positives. Burge with a score of 6 or more (75 or more for country) are judged to have HE Potential although that benchmark number can fluctuate per format based on the strength of exhabited music. For a complete and updated of courrent songs with HE Potential, commerciary, polls and more, please visit were highrestices.

Titles with the createst club play increase over the previous week

AWARDEGERINGSAVIES

A BOWN CHARTS

— Recording leukaley Asen. Of America (BIAA) certification for net shipment of
500,000 albums (Gold)

— RIAA certification for net shipment
for 1 million units (Plasticum).

— PIAA certification for net shipment of 10 million
units (Diamona). Numeral within Plasticum or Diamond symbol Indicates album). urse (puemoop, variente winn) research or territory symbol indicates about a multi-platinum level. For bosed sets, and double abouts with a numing time of 100 minutes or more, the RMA multipless tripments by the number of discs and/ or tapes. U Certification for set shipments of 100,000 units (Vota): Certification of 200,000 units (Platino): II Certification of 400,000 units (Vota)-Retirio).

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platnum). Numeral within platnum symbol indicates so multiplatnum level. 7. RIAA certification for net engineers of 500,000 singles (Gold)

■ RIAA gold certification for net sharment of 25,000 units for video singles.
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ALBUMS



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VNU Business Media publishes over 44 business publications, stages over 60 trade shows and 70 conferences and operate ore than 150 business-to-business electronic products. We operate around the globe, covering some of the most powerful dustries in the world in entertainment, marketing, media and travel. Some of our brands include Billboard, Adweek, The Hollywood Reporter, National Jeweler and Architecture

We currently have rewarding career opportunites for experienced Sales professionals to join Billboard.

Account Manager, Online Advertising

This New York based position will oversail Billiboard online accounts, ensure effective and efficient turn-around of RFP's to field sellers, proactively push Billiboard online programs to sellers, and interactive agencies, keep sales team up-to-date on pard.com extensions (VOD, mobile, e-commerce) and applications.

The Account Manager will function as a 'daily specialist' for the field-force and make face-to-face calls (solo or jointly). Maintain and grow business relationships with top decision makers at interactive agencies through in-person meetings, phone and canal contact. Develop ideas for special Billboard print issues and Billboard.com by identifying and developing business opportunities, events and programs that occur in and around "music-platformed" clients.

Generate weekly report on sales activities and prospects for the upcoming 90 days. Create customized powerpoint presentations for key client meetings.

Education/Experience/Skills:

College graduate strongly preferred. At least two years solid advertising sales experience with online and integrated media sales required. Must have robust understanding of online advertising market. Strong knowledge of interactive sales (tools, RFP deliv-

Please email résumé and cover letter including salary requirements to: bfinton@vnubusinessmedia.com. please visit our webite-www.vnubusinessmedia.com

Fivent Sponsorship Sales Manager
This New York based position will work with the Direct or Sponsorship to generate new sales revenue for Billboard Events.
We are seeking someone who is a strong sales person with proven success in making major sales presentations, developing agreements and executing sponsor debrembles, and cultivating relationships with high-level clients. Qualified candidates must have 3 to 5 years of sales experiences, preferably in the event or music industry. A college degree in a relevant area of study is required. Travel required within the US. Events are currently held in Miami, Allanta, LA, NY and Las

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NOTICE OF PUBLIC SALE OF ASSETS

THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of Merch and assigned on detail of the tenders (the "Agent) of the tenders (the Agent) of the tenders (the Agent) of the tenders (the Agent) of the Agent end the tenders, having postponed the public sales soliduded the Agent and the tenders, having postponed the public sales scheduled the November 4, 2005, December 14, 2005, January 31, 2006 and Merch 14, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described es ell of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chettel

paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical

compositions accruing at any time and all other rights of the Debtor of any nature whetsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, April 25, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so ediourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions: All bids must be given orally at the public sale. The Agent reserves the right to bid for and purchase the Collateral end to credit the purchase price

against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject env

which it deems to be insufficient. Concurrently with the ecceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting the one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in eddition to those set forth herein including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase

Agreement be consummated no earlier than 30 days following execution thereof. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shell

only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummeted, the Agent shall have the right, but shall have no obligation, to reoffer the Collaterel for sale, without further notice. The prospective purchaser shall not be entitled to eny interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement. No bids may be withdrawn once made, but no sale is final until accepted by the Agent

Only cash or cashier's check or other immediately evailable funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for

sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make eny sale of the Collateral pursuant to this notice. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liebility of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.

The Collateral will only be sold in its entirety unless the Agent ennounces otherwise at the outset of the public sale

Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement end the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES

The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale

If any dispute arises between two or more bidders, the Agent may decide the same or put the eral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final All bidders and other persons attending this auction agree that they have full knowledge of the terms

set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent

provided for, under applicable law Persons desiring further information as to the public sale of the Collateral, and the terms and condition

relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California, 94104, counsel for the Agent. March 18, 2006

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Mileposts

BIRTHS GIRL: Harper Lynn, to Van Haze and Haley McLemore Feb 23 in Nashville Mother is senior director of Southeast promotion at Mercury Records Father is a former Southwest regional promotion manager at Universal South Records.

DEATHS Posing DeStefano 93 of a stroke, Jan. 23 in New York. The Brooklyn, N.Y.-born singer was known for her interpretation of classical Neapolitan sonos of the 20th century.

DeStefano was a recording autics for BCA Victor In the 1940s, she made one of her higgest musical contributions with the original version of "Senza Mamma E'nnammurata." The song was resurrected as Connie Francis' single "Mama." which reached No. 8 on The Billhoard Hot 100 in 1060 DeStefano's performance was

favored among first-generation Italian-Americans throughout the New York metropolitan area, RCA Records rereleased many of her original 78 rpm recordings.

DeStefano is survived by her husband, Harry A. Rosenfeld; her son, Steven I. Rosenfeldpresident and founder of WorldWide Management—and her daughter, singer/songwriter Sandi Rose

INDUSTRY EVENTS

Jesse "Guitar" Taylor, 55, of failing health from maladies including hepatitis C and cirrhosis, March 7. at his home in Austin. Taylor was a longtime lead guitarist for Ioe Elv.

Known for his stellar quitar ekille Taylor earned a place in Texas lore as the first white musician to play at the original Stubb's Bar.B.O in the town of Lubbock. His involvement in the Stubble Day D O Cumdou iam sessions played a part in turning the restaurant into an incubator for the Lubbock music scene, which revolved around the likes of Willie

Nelson and Stevie Ray Vaughan. Joining the Joe Elv Band in 1975 Taylor toured with the group in support of British punk rock icons the Clash, Taylor's guitar skills caught the attention of singer Bonnie Raitt, who offered him a spot in her band. He refused the offer and remained in Austin to play for acts like Billy Ioe Shaver and the Flatlanders

In addition to his musical career Taylor was a former Golden Glove boxer and also had a passion for drawing and painting. Recently, he sold \$5 000 worth of his drawings during an exhibition at the South Austin Museum of Popular Culture. He is survived by his

daughters, Chelsea, Nicole and Carrie: two grandsons: and girlfriend Kim Maxwell.

MARCH 24-28 Winter Music Con-

ference, Wyndham Miami Beach-Pasort 954-563-4444 wmcon.com APRIL 2 Juno Awards, Halifax (Nova Scotia) Metro Centre, junoawards.ca.

APRIL 4 Billboard MECCA, Los Angeles Convention Center. 646-654-4660, biiiboardevents.com. APRIL 5 37th annual Dove Awards

Grand Ole Opry House, Nashville, 615-242-0303. gmamusicawards.com. APRIL 7 13th annual BMI Latin

Awards, Metropolitan Pavilion, New York bmilatin.com APRIL 11 21st annual Film & Teles

vision Music Awards, Beverly Hilton Hotel, Los Angeles, 323-883-1000. ascan com APRIL 20-22 ASCAP | Create

Music Expo, Hollywood Renaissance Hotel, Los Angeles, 800-278-1287, ascap.com/expo.

APRIL 22-23 Music City Tennis Invitational Tournament, Browniee O. Currey Jr. Tennis Center, Nashville. 615-322-7733, musiccitytennis.com.

APRIL 22-27 NAB 2006, Las Vegas Convention Center 888-740-4622 nahehow com

APRIL 24-27 Billiboard Latin Music Conference & Awards Eden Por Resort, Miami Reach, 646-654-4660. billhoardevents com

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MAY 10-12 Electronic Entertainment Expo. Los Angeles Convention Center. e3expo.com. MAY 11 Blues Music Awards, Mem-

phis Cook Convention Center, 901-527-2583 blues ord MAY 16 BMI Pop Awards, Beverly

Wilshire Hotel, Los Angeles. bml.com.

MAY 17 BMI Flim/TV Awards, Beverly Wilshire Hotel, Los Angeles. hmi com

FOR THE RECORD R&B/pop artist Ne-Yo is signed to

Zomba Music Publishing. The incorrect publisher was listed in a story in the March 4 issue.



ASCAP LATIN MUSIC **AWARDS**

The 14th annual El Premio The 14th annual El Premio ASCAP Latin Music Awards honored the most-performed Latin songs of the year March 7 at the Beverly Hilton Hotel in Beverly Hills, Calif. Based on Billiboard's 2005 charts, the awards shined on regageting star Daddy the awards shined on reggaetón star Daddy Yankee and singer/songwrite Ricardo Arjona. Sony/ATV Music Publishing won publisher of the year for the seventh straight year.



















A NU CONTROVERSY 4 U

From what Track can tell, there are two versions of Rhino's two-disc Prince set, 'Ullimate Prince,' which was scheduled to street March 14, but never arrived: the one fans will likely never hear and a new version with an updated tracking that appears to have been spanked from Rhino's release schedule. (There goes Rhino's plan to capitalize on the March 21 release of Prince's new studios album "131.7" is released of Prince's new studios album "131.7".

Gone from the original version are four tracks: "Purple Medley," the 12-inch version of "Erolic City," "Sexy MF" and the acoustic version of 7." In their places are "Delirious," the regular version of 7" and dance mixes of "Let's Work" and ""Pop Life." Track cannot help but wonder what prompted the tracklist switchrough and the postponement of the release. Consider this: None of Prince's

Warner Bros. albums have been remastered and rereleased (though tracks have been remastered for greatest-his sex). Could it be that Prince may have given the label permission to remaster only the singlets—and not the overfly sexual ones—but not album could be promission to remaster only the singlets—and not the overfly sexual ones—but not album could be prince wield remain howers in mush hock an album's release indefinitely. Which raises the unustion:

Who is the slave now? (Want more Prince? See page 62.)

LET THE CHAMPAGNE FLOW
Big props to all at Atlantic Records, which claims the top
two positions on The Billboard 200 this week. Juvenile's
label debut, "Reality Check" (UTP/Atlantic), enters the
chart at No. 1, while James Biunt's
debut "Back to Rediam" (Custand)

debut "Back to Bediam" (Custard/ Atlantic), ascends seven spots to No. 2. This is indeed great news for At-

iantic chairman/CEO Craig Kallman, president Julie Greenweld and company. Atlantic has not claimed the top two positions on the chart since Foreigner's "4" and the Rolling Stones' "Tettoo You"

turned the trick (at Nos. 1 and 2, respectively) in the chart dated Nov. 28, 1981.

NOT VALENTINE'S

Abby Valentine, who oversaw the Victory Records street team, has resigned, sources say. Valentine authored the Victory memo that earned the label the ire of the music industry by directing the street team to tamper with a rival artist's releases at retail (Billboard, March 11). She later declared the memo loke, "but few saw it as loke," but few saw it as

joke," but few sav a laughing matter.

TROPICAL TOUCH Univision acts Anals, Ana Barbara, Pablo

ounding the World Cup.

DRINCE

Montero and Mariana are heading to Germany where they are scheduled to shoot the video for "Arriba Arriba." The track has been earmarked

to be the Univision Network's theme for its upcoming World Cup coverage. The

video will be lensed in
Berlin and Munich stadiums—where many of the
main matches will take place
but it will have a touch of the
tropical thanks to Puerto Rican director David Impelus. "Arriba Arriba" will be
used in all Univision-related activities sur-

PÜHKMASTER PLEX

ALL FLEXED UP

Track hears that Funkmaster Flex has inked a deal with Ford to add design elements and marketing punch for the company's whiches. This arrives on the heals of recent endorsement deals with JL Audio and Syntec/Castrol, which figure into Flex's TV shows— ESPN2's "All Muscle" and Spike TV's "Ride With Funkmaster Flex."

STYLIN' WITH SCION

Tak of a Scion-branded cidhing line has been rumored for several monits. Now, rumor becomes fact. The youth-targeted automaker will launch Release, its first fashlorn line (think traditions gold releaw with an unber edge), Hard more Resort & Spain in Pricents. The catelority gold fourmer mere served is fine in Pricents. The catelority gold fourmer mere.— partnership among Toyoti-e-word Scion, Hern-essy, IVIA, Beyond Marketing and malbon Brothers Farms—will raise money for the Bloys & Gist, Clark of America. From what Track heart, 30 Cent. REA. Throaten, Hebs.—From what Track heart, 30 Cent. REA. Throaten, Hebs.—Throaten when the service is the service of the

GO SOUTH YOUNG MAN

The law firm of Weil, Gotshal, & Manges will have some ball for its tech felors who are crossing over into the music bit. Track hears the firm's New York office angged Jee Sahof from Song Mod's law department. Saho has spent 12 years with Sony, Arista and Sony BMC. He leaves later this month for the Jem's Track hear firm. Track hepes that, prior to starting his new gig, Saho and his wife. Barbara, will take some time away from their fire kids and head south for a Cost. Rica getway, Hell, the Billibard staff may even join them, as we could use a brack is on.

Executive TURNTABLE

RECORD COMPANIES: Universal Motown Records Group in New York elevates Michael Reinert to executive VP of business and legal affairs. He was senior VP of business and legal affairs.

Kobalt Music Group in London names Benjamin Groff West Coast sensor VP of creative. He is based in West Hollywood, Calif. Groff was senior creative director at EMI Music Publishing.

Roadruner Records in New York promotes Elias Chlos to VP of national modern rock and video promotion. He was senior director of national modern rock and video promotion. Roadrunner also ups Harlan Frey to VP of touring and artist development. He was senior director of touring and artist development.

Virgin Entertainment Group in Los Angeles ups Dee McLaughlin to director of brand marketing. She was senior manager of creative and content. VEG also names Wayne Scholes director of strategic marketing. He was an independent consultant.

RETAIL: Handleman Co. in Troy, Mich., promotes Sarah Scherer to manager of merchandise coordination and analysis. She was senior financial analyst.

HOME VIDEO: Buena Vista Home Entertainment in Burbank, Calif., promotes Jeanne Hobson to senior VP of sales and distribution. She was VP of trade marketing. Liberation Entertainment in Los Angeles names Griffin Gmellot VP of DVD sales and distribution. He was director of sales at Warner Home Video.



DISTRIBUTION: Entertainment One in Toronto pro motes Terry Stevens to senior VP/GM. He was VP/GM.

PUBLISHING: Cherry Lane Music Publishing in New York names Joel Alvarez West Coast creative director She was a music consultant at J. Alvarez Group Cherry Lane also promotes Kim Vlachos to mechanical licensing agent. She was coordinator of mechanical kicensing.

PADIO: Lividrica Padio, an Manay acomptor flexible States.

to president/COO. He was senior VP/COO.

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GOODWORKS

YOUTH ART

Russell and Kimora Lee Simmons will host the second annual Art for Life Palm Beach fund-sizes April 8 at Donald Triump's Mar-A-Lago Club in Palm Beach, Fla. Jamie Foxx. Antoino "L-X." Feed and Denies Reich will be honored for their philambropic efforts to promote and support exposure and the philambropic efforts to promote and support exposure and the Russh Philambropic Arts Foundation. Which donates money to youth arts organizations in Palm Beach County and New York. For more info. Igo on to subphilambropic Arts Foundation.

CARING FOLK

Metallica co-founder James Hetfield and concert promoter/manager Bill Silva will be the honorees at the second annual MusiCares MAP Fund benefit concert. Hetfield and Silva are being feted at the May 12 event, held at the Music Box at the Fonda in Los Angeles, for their work to help musicians in need. For more info, log on to grammy.com.

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BROADCAST DATA Announcing This Month's Recipients of

600,000 SPINS

BDSCertified Spin Awards February 2006 Recipients: We Belong Together/ Morloh Corey /ISLAND/IDJMG

500,000 SPINS

Waterfalls/ TLC /LAFACE

400,000 SPINS

You And Me/ Lifehouse /GEFFEN When It's Over/ Sugar Roy / LAVA/ATLANTIC Since U Been Gone/ Kelly Clorkson /RCA It I Ain'! Got You/ Allcio Keys /J Big Yellow Toxi/ Counting Crows /GEFFEN

300,000 SPINS

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Mr. Brightside/ Killers / ISSAND
Scott/ Peops Rooch (CEFER)
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Scott/ Peops Rooch (CEFER)
Tripin On A Hole In A Poper Heart/ Stone Temple Pilots /ATLANTIC

200,000 SPINS

Ched, On II/ Beyonce Knowles Feel. Silm Thug /SONY URBAN MUSIC/COLUMBIA Grind With Mc/ Pretty Ricky /AILANIG Honds Cleon / Alonei Morisette (MAVERICK/REPRISE On A Night Like This / Yirlds Peny / McArier Bross. Son Servinor/ Young Jeezy Feel Alone / Bross. Sool Servinor/ Young Jeezy Feel Alone / District / Pussycet Dals / Initracoper/JABM / District / Pussycet Dals / Initracoper/JABM / Initra Wooden (Consist) Rendy Travis / MORDI/CURB/WARNER BROS.

100,000 SPINS

50,000 SPINS

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"How did we get to this point, where The Flaming Lips are so undeniably an Important Band?" - Mojo

Their last album, <u>Yoshimi Battles The Pink Robots</u>, sold **3 million copies** worldwide, and earned the band a **Graminy Award**.

Their upcoming **headlining** tour stretches from The Hollywood Bowl in.

Los Angeles all the way to a **SOIQ-OUT** stop at London's Royal Albert Hall,



Now, the Grammy Award-winning, multimillion-selling band has, according to Paste Magazine, whone in again, with their "bittersweet, inventive and irresistible" **new allum. At War With The Mystics**.

bombastic nop brilliance." - Filter Magazine
"virtually indescribable and mim diately levable." - Under the Rador

The Flaming Lips
At War With The Mystics

In stores everywhere

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Produced by The Flaming Lips, Dave Fridmann and Scott Booker Mahaged by World's Fair/Heilfire

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